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THE  
**BOSTON HANDEL AND HAYDN SOCIETY**  
**Collection of Church Music;**

BEING A SELECTION OF THE MOST APPROVED

**PSALM AND HYMN TUNES;**

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF  
**HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT MODERN COMPOSERS.**

HARMONIZED FOR THREE AND FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN OR PIANO FORTE.

"——— Assembled men, to the deep Organ join  
The long-resounding voice, oft breaking clear,  
At solemn pauses, through the swelling Base;  
And, as each mingling flame increases each,  
In one united ardour rise, to Heaven!"—*Thomson.*

**Fourth Edition, with additions and improvements.**

PUBLISHED BY RICHARDSON AND LORD, No. 133 WASHINGTON-STREET.

PRINTED BY J. H. A. FROST, CONGRESS-STREET.

1826.

DISTRICT OF MASSACHUSETTS, TO WIT:

*District Clerk's Office.*

BE IT REMEMBERED, That on the fourth day of February, A. D. 1825, and in the forty-ninth year of the Independence of the United States of America, JOSEPH LEWIS, *Secretary of the Handel and Haydn Society*, of the said District, has deposited in this Office the title of a Book, the right whereof he claims as proprietor, in the words following, *to wit* :

"The Boston Handel and Haydn Society Collection of Church Music; being a selection of the most approved Psalm and Hymn Tunes; together with many beautiful extracts from the works of Haydn, Mozart, Beethoven, and other eminent modern composers. Harmonized for three and four voices, with a figured Base for the organ or piano forte.

"——— Assembled men, to the deep Organ join  
The long-resounding voice, oft breaking clear,  
At solemn pauses, through the swelling Base;  
And, as each mingling flame increases each,  
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Fourth Edition with additions and improvements."

In conformity to the Act of the Congress of the United States, entitled, "An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies, during the times therein mentioned:" and also to an Act entitled, "An Act supplementary to an Act, entitled, "An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies during the times therein mentioned; and extending the benefits thereof to the Arts of Designing, Engraving and Etching Historical and other Prints."

JOHN W DAVIS,  
*Clerk of the District of Massachusetts.*

*Entered.*

*8048.34*

*W. W. Proctor*

*Dec 6, 1843.*

## PREFACE.

THE HANDEL and HAYDN SOCIETY, having been instituted for the purpose of improving the style of Church Music, have felt it their duty to keep two objects continually in view ; the first to acquire and diffuse that style and taste in performance, without which even the most exquisite compositions lose their effect ; the second, what was indeed a necessary pre-requisite, to furnish the public with a selection of the most approved and useful compositions, from both ancient and modern authors.

With regard to the first of these objects, they reflect with great pleasure upon the success which has attended their efforts. A visible improvement has taken place in the style of singing, and consequently in the taste of the community. Not only the practice but the science and theory, have been the objects of great attention ; the increase of patronage has been commensurate with the increase of knowledge and fondness for the art : and the various collections of psalmody, and the number of editions to which some of them have passed, are sure and certain indications of increasing refinement in the public taste.

These favourable appearances have animated the exertions of the Society, with regard to what they have mentioned as the second object of their attention. It is obvious that no collection of Sacred Music, can be so extensively useful in this country, as one of Psalmody. The only question which can arise therefore, is with respect to the peculiar advantages to be derived from that which is now presented to the public.

The Handel and Haydn Society have certainly no disposition to detract from the merits of the respectable collections which are now in use ; and they wish to avoid any appearance of depreciating the efforts of those whom they consider as fellow-labourers for the promotion of a common benefit. They are highly gratified with the improvement in the selection and performance of Psalmody, which has, within the last few years, been made in the American Churches. But while much attention has been bestowed upon the selection of appropriate Melodies, it is evident that a correspondent attention has not been paid to correct Harmony. To remedy this defect, has been the special object of the Society in the present work.

Many of the oldest and best Psalm Tunes, as they were originally composed, were simple melodies; and as the practice of singing meter psalms in public worship was only allowed, not enjoined in England, and was confined to the parish churches, it was not much attended to by the principal masters, who were chiefly engaged in the composition of Cathedral Music. When therefore the other parts were added to these simple melodies, metre psalmody being considered of minor importance, the harmonies were mostly added by inferior composers. And even when the harmonies were original parts of the composition, a beautiful air might be composed without any of that science which was necessary to direct with propriety the subordinate parts.

Of late years however, a great change has taken place in the public sentiment with regard to the importance of psalmody, and this has of course called the attention of the most eminent masters in England to the subject. Several of them have been recently employed in harmonizing anew, many of the old standard airs, and also in selecting and adapting movements from the works of Handel, Haydn, Mozart, Beethoven, and other great masters, whose mighty talents have been displayed and acknowledged throughout Europe.

The Society are fully aware of the cautious delicacy with which variations should be admitted into tunes, that by long use have become familiar and by the power of association with holy purposes have been in some measure sanctified. They have been careful therefore to retain in general, the airs of the several tunes unaltered; but as the longest usage cannot reconcile science and correct taste with false harmony, it has been found indispensably necessary to introduce changes into the accompanying parts. The leading part, however, being unaltered, the change will not be such as to shock even the most accustomed ear; while the increased richness of the harmony cannot fail to increase the delight of every lover of Sacred Music.

A method of indicating the precise *time* in which any piece of music should be performed, has long been considered a *desideratum*. The terms Adagio, Largo, Andante, Allegro, and others, commonly used to denote the time of music, are very indefinite. The proportions which they bear one to another are undecided; composers, as to this point differing from one another, and sometimes being inconsistent with themselves. And even if the proportions were decided, the *actual degree of velocity* denoted by any one of the terms would yet remain undetermined.

Malcolm in his Treatise of Music, published in 1721, describes a machine invented by M. Loulie, a French musician, for the purpose of measuring time by means of a Pendulum: and Rousseau in his Dictionary speaks of a similar instrument, called a Chronometer, which appeared about 1750. But the machine most recently invented, and which now deservedly possesses the greatest celebrity, is Maelzel's Metronome, or Musical Time-Keeper.

The object of this invention is two-fold: 1st. It affords to the composers of every country the means of indicating, in a simple and decisive manner, the degree of quickness with which their works are to be executed. 2ndly. It accustoms the young practitioner to a correct

observance of time, which it beats with unerring precision, and according to any velocity required, during the whole performance.”\* Many of the most respectable composers in Europe, now mark their compositions, by this Metronome, and within a few years it has been employed in several publications of Sacred Music.

To those patrons of the following work, who possess Maelzel’s Metronome, it will be sufficient to say, that the time is marked at the commencement of every tune, with a view to the use of that instrument. This notation of the time, however, will not be without its use to such as do not possess the Metronome.

The degrees marked on the Metronomic Scale, denote the number of vibrations performed by the Pendulum in one minute: hence if a tune be marked ♩ 80, or 80, &c. the meaning is, that it is to be sung at the rate of 80 crotchets, or quavers, &c. per minute; in which case we have only to adjust the sliding gauge of the Metronome to the 80th degree of the scale, and the Pendulum will then perform 80 vibrations in a minute, or one vibration for every crotchet, or quaver, &c. Old Hundred, for example is marked ♩ 60, and of course is to be sung at the rate of 60 crotchets per minute, or one crotchet per second. In this tune there are 32 minims, equal to 64 crotchets:—allowing a pause of half a measure at the end of each line, which is in general a good rule, the time requisite for the performance of the tune will be 70 seconds. It is evident therefore, that the exact time of any tune marked for the Metronome may be determined by the aid of a stop-watch, with a second-hand.

The Society would not have it inferred that a tune ought, *on all occasions*, to be performed in the exact time here marked: for the time should necessarily be slower, when singing is performed by a congregation, than when it is performed by a choir; and not so slow in the chamber, as in the church; and “Church Tunes, which are to be performed with a great variety of Hymns and Psalms, will require often very different movements.”†

In the general selection of the music and arrangement of the harmony, the Society are happy in acknowledging their obligations to Mr. Lowell Mason, one of their members, a gentleman whose musical science is highly honorable to American talent.

The Society are far from thinking, that with all their care and advantages, they have produced a perfect work. Imperfection is the characteristic of every human effort; and works of this nature especially will approach the ideal standard, only by a slow and gradual approximation. They indulge the hope, however, that, in presenting to the public the following collection of Church Music, they contribute something towards the promotion of correct taste, and the improvement of an interesting and a delightful part of PUBLIC WORSHIP.

\* Jones’ History of Music.

+ Templi Carmina.

## ADVERTISEMENT TO THE FOURTH EDITION.

THE Boston Handel and Haydn Society, in preparing a fourth edition of their Church Music, have endeavoured to take a middle course between the two extremes, of sacrificing all improvement on the one hand, for the sake of uniformity, and of causing inconvenience and uncertainty on the other, by too great a deviation from the previous copy. With the exception of a very few tunes, the harmony of this will be found to correspond with that of the third edition.

The present edition is enriched by about forty psalm and hymn tunes, hitherto unknown in this country, most of which are in the true Church Style. Several have been selected and arranged from the ancient GREGORIAN CHANTS, by Mr. L. Mason, expressly for this work. These venerable melodies have never before appeared in a Metrical form. Others have been taken from recent valuable German publications, and adapted to the Metres of English Psalmody, by the same gentleman. These are all admirably calculated for devotional purposes, and cannot fail to be highly acceptable to the lovers of Sacred Music.

Several new anthems and set pieces, will also be found in the present edition, which have recently been received from Europe.

To prevent an injudicious use of much excellent, though delicate and difficult music contained in the work, the names of such tunes only as may be easily performed, and may with propriety be introduced into public worship, have been inserted in the Metrical Index.

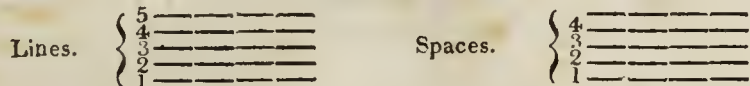
The Society, grateful for the liberal patronage which they have already received, assure the public, that no future exertions on their part shall be wanting, to elevate the standard of taste, and to improve the style of performance of Church Music.

# INTRODUCTION TO THE ART OF SINGING.

## OF THE STAFF.

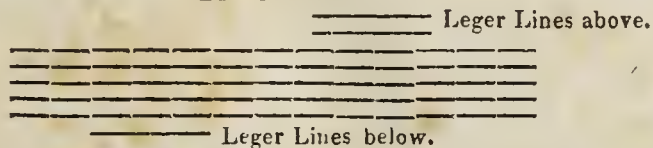
MUSIC is written upon five parallel lines, with their intermediate spaces. These lines and spaces are called a STAFF, and are counted upwards, from the lowest.

### EXAMPLE.



Every line or space is called a degree: thus the Staff includes nine degrees, viz. five lines and four spaces. When more than nine degrees are wanted, the spaces below and above are used; and if a still greater compass is required, LEGER LINES are added either below or above the staff.

### EXAMPLE.



The distance between any two degrees of the Staff is called an Interval: as from the first line to the first space, or from the first to the second line, &c.

## OF THE REPRESENTATION OF MUSICAL SOUNDS UPON THE STAFF AND CLEFS.

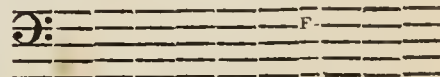
There are seven original sounds in music, and these are named from the first seven letters of the alphabet: viz. A, B, C, D, E, F and

G. These letters representing the seven musical sounds are affixed to the several degrees of the staff in regular order: thus, for example, if A be on the first space, B will be on the second line, (the next degree above) C on the second space, &c.

Their application to the Staff is determined by a character called a CLEF.

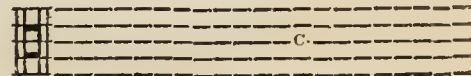
There are three Clefs: viz. the Base, or F Clef; the Tenor, or C Clef; and the Treble, or G Clef. The Base Clef always denotes F, is placed upon the fourth line of the staff, and is used for the lowest voices of men.

### EXAMPLE.



The Tenor Clef always denotes C, and is placed either on the third or fourth line of the Staff.\* When placed upon the third line, it is called the Alto, or Counter Tenor Clef, and is used for the highest voices of men.

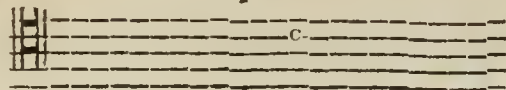
### EXAMPLE.



\* This Clef is sometimes used upon the first, second, and fifth, as well as upon the third and fourth line of the Staff.

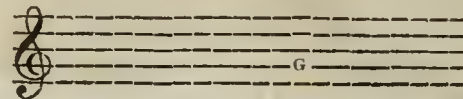
When placed upon the fourth line, it is called the Tenor Clef, and is used for the middle voices of men.

## EXAMPLE.



The Treble Clef always denotes G, is placed upon the second line of the Staff, and is used for female voices.

## EXAMPLE.



The following Example exhibits at one view the different Clefs with their relative situations :

Treble.

Alto.

Tenor.

Base.

\* Unison, or the same sound.

In many late publications, the C Clef has been omitted, and the F and G Clefs only have been used; the latter being appropriated to the Tenor and Alto as well as to the Treble. This indiscriminate use of the G Clef, inasmuch as it exhibits the harmony in a false point of light, is certainly calculated to embarrass and mislead both composer and performer: it is much to be regretted, therefore, that its general prevalence in this country has created a sort of necessity

of its admission into the present work. It should be observed, however, that when the G Clef is used for Tenor or Alto, it denotes G an octave, or eight notes, lower than when used in its proper place; viz. for the Treble. This will explain some apparently forbidden progressions, as those intervals which appear to be a fifth above, are often in reality a fourth below; and *vice versa*.

The following example will exhibit, at one view, the Clefs as used in this work, with their relative situations.

Treble.

Tenor and Alto.

Base.

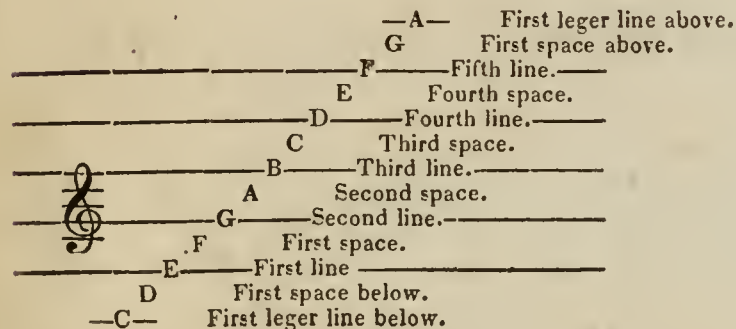
The diagram illustrates three musical staves, each with a clef and a sequence of notes. The Treble staff uses a G-clef and shows notes C through A, with ledger lines above and below. The Tenor and Alto staff uses a C-clef and shows notes C through B, with ledger lines above and below. The Base staff uses an F-clef and shows notes F through B, with ledger lines above and below. Asterisks mark specific notes: C in Treble, C in Tenor and Alto, and C in Base.

\* Unison.

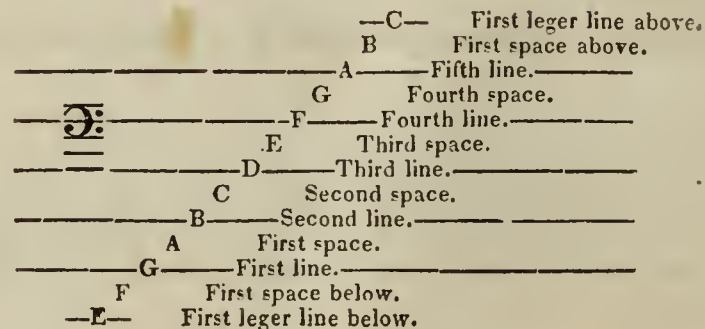
As it is of the greatest importance that the situation of the letters upon the Staff, should be perfectly known, the student is advised to commit to memory, with great care, the following Scale, or,

## G A M U T.

*Treble, Alto, and Tenor.*



*Base.*

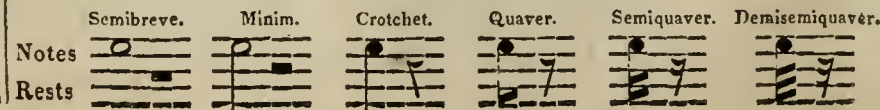


## OF NOTES AND RESTS.


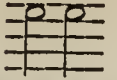
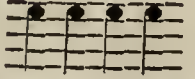
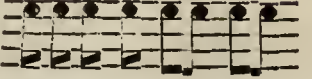

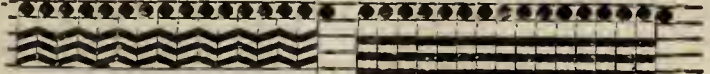
NOTES are characters written upon the Staff exhibiting the order and duration of the several musical sounds employed in a melody or tune.

RESTS are marks of silence.

There are six kinds of Notes, and an equal number of Rests in modern use, as follows :



The proportion which the different notes bear to each other is exhibited in the following table ;

One Semibreve . . . . .		is equal in duration to
2 Minims . . . . .		or
4 Crotchets . . . . .		or
8 Quavers . . . . .		or
16 Semiquavers . . . . .		or
32 Demi-semi-quavers.		

Consequently one Minim is equal in duration to two Crotchets ; one Crotchet to two Quavers ; one Quaver to two Semiquavers, &c.

The Rests are equal in duration to their corresponding notes : thus a Semibreve Rest is equal to a Semibreve ; a Minim Rest is equal to a Minim, &c.

A Dot, after a note or rest, adds one half to its original length : thus, a dotted Semibreve, is equal in duration to three Minims ; a dotted Minim to three Crotchets, &c.

## EXAMPLE.



A figure 3, placed over or under three notes, signifies that they are to be performed in the time of two notes of the same kind without the figure : thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets without the figure, &c.


## EXAMPLE.




A figure six, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

## OF VARIOUS OTHER MUSICAL CHARACTERS.


A FLAT  lowers a note half a tone.



A SHARP  raises a note half a tone.

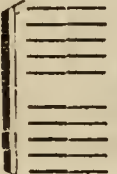
A NATURAL  } restores a note made flat or sharp to its original sound.


Flats or Sharps placed at the beginning of a tune or strain are called a **SIGNATURE**.



Flats, Sharps or Naturals, when placed before a note are called **ACCIDENTALS**.


A **BAR**  is used to divide the notes into equal measures.


A **DOUBLE BAR**  or  denotes the end of a strain or movement, or of a line of the poetry.


A **BRACE**  shows how many parts belong to a score, or are to be performed together.

A **SLUR**, or **TIE**,  is drawn over or under so many notes as are to be sung to one syllable.

A **REPEAT**,  or  shows what part of a tune is to be sung twice.

A **CRESCENDO**  signifies a gradual increase of sound.

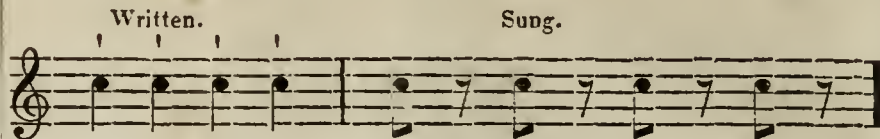
A **DIMINUENDO**  signifies a gradual decrease of sound.


A **SWELL**,  signifies a gradual increase and decrease of sound.

A **PAUSE**, leaves the time of a note or rest to be protracted at the pleasure of the performer.

**STACCATO MARKS** ' ' ' ' or . . . . are placed over such notes as are to be performed in a short and distinct manner.

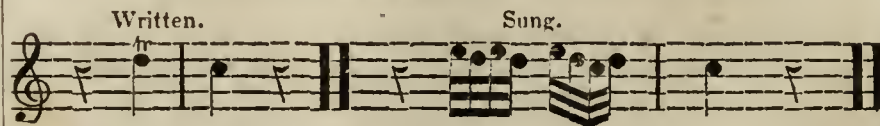
### EXAMPLE.



A **DIRECT**,  is employed at the end of a staff, to show the place of the first note upon the following Staff.

A **SHAKE**, is an ornament or grace, brilliant and elegant. It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

### EXAMPLE.



An **APPOGIATURE**, or **LEADING NOTE**, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain Intervals. It borrows its time from the succeeding note and is most frequently half its duration. It always occurs on an accented part of a measure.

## EXAMPLE.

Written.

Performed.

An AFTER NOTE is also a note of embellishment. It borrows its time from the preceding note, and always occurs on an unaccented part of a measure.

## EXAMPLE.

Written.

Performed.

As the insertion of the Appoggiature and After Note is a matter of taste, no definite rule can be given for their performance, which must vary according to the expression of the passage. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

Syncopated or Driving Notes, are those which commence on an unaccented, and are continued, on an accented, part of a measure.

## EXAMPLE.

## OF SOLMIZATION.

SOLMIZATION, or SOLFAING, is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of *expressing* those notes with ease and certainty.

The syllables usually adopted in Solmization, are either

FA, SOL, LA, FA, SOL, LA, MI;\* or,  
DO, RE, MI, FA, SOL, LA, SI.†

\* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.

† Pronounced Doe, Rae, Mee, Faw, Sol, Law, See.

In the latter method (*Do, Re, Mi, Fa, Sol, La, Si*) the first six syllables are dependent upon *Si*, and the situation of this syllable is determined by the Signature according to the following rule :

If the Signature be natural <i>Si</i> is on	B
If the Signature be one flat (Bb) <i>Si</i> is on	E
If the Signature be two Flats (Bb. and Eb) <i>Si</i> is on	A
If the Signature be three Flats (Bb, Eb, and Ab) <i>Si</i> is on	D
If the Signature be four Flats (Bb, Eb, Ab and Db) <i>Si</i> is on	G
If the Signature be one Sharp (F#) <i>Si</i> is on	F#
If the Signature be two sharps (F#, and C#) <i>Si</i> is on	C#
If the Signature be three Sharps (F#, C#, and G#) <i>Si</i> is on	G#
If the Signature be four sharps (F#, C , G# and D ) <i>Si</i> is on	D#

*Si* being found—above it are *Do, Re, Mi, Fa, Sol, La*, in regular order; below it are *La, Sol, Fa, Mi, Re, Do*.



In the former method (*Fa, Sol, La, Fa, Sol, La, Mi*), the first six syllables are dependent upon *Mi*, and the situation of this syllable is determined by the Signature according to the following rule :—

If the Signature be natural <i>Mi</i> is on	B
If the Signature be one Flat (Bb) <i>Mi</i> is on	E
If the Signature be two Flats (Bb. and Eb) <i>Mi</i> is on	A
If the Signature be three Flats (Bb, Eb and Ab) <i>Mi</i> is on	D
If the Signature be four Flats (Bb, Eb, Ab and Db) <i>Mi</i> is on	G
If the Signature be one Sharp (F#) <i>Mi</i> is on	F#
If the Signature be two Sharps (F#, and C#) <i>Mi</i> is on	C#
If the Signature be three Sharps (F#, C# and G#) <i>Mi</i> is on	G#
If the Signature be four Sharps (F#, C#, G# and D#) <i>Mi</i> is on	D#

*Mi* being found—above it are *Fa, Sol, La, Fa, Sol, La*, in regular order, below it are *La, Sol, Fa, La, Sol, Fa*.

### EXAMPLE.

Base.

mi, fa, sol, la, fa, sol, la, mi, la, sol, fa, la, sol, fa, mi.

si, do, re, mi, fa, sol, la, si, la, sol, fa, mi, re, do, si.

Tenor, Alto, or Treble.

mi, fa, sol, la, fa, sol, la, mi, la, sol, fa, la, sol, fa, mi.

si, do, re, mi, fa, sol, la, si, la, sol, fa, mi, re, do, si.

From *mi* to *fa*, and from *la* to *fa*; or from *si* to *do*, and from *mi* to *fa*, are semitones; the rest are whole tones.

To secure a perfect intonation, which is an essential quality of good singing, it often becomes necessary to change the syllables applied to notes that are affected by Accidentals. Various modes of effecting this change have been adopted by the most respectable teachers of vocal Music. Mr. Hastings, author of an able "Dissertation on Musical Taste,"\* and of several other valuable musical publications, observes in his "Musical Reader," page 8, that "in general, when notes are to be raised by Accidentals, the syllables appropriated to them may be altered by adding to their initials the letter *i*, in imitation of the syllable *Mi*. When Accidentals are designed to depress or lower sounds, the syllable *Fa* may be used. Or in other words—when *Fa*, *Sol*, &c. are sharped, they may be called *Fi*, *Si*, &c. (pronounced *Fee* and *See*.) and when *Mi* is flatted it may be called *Fa*. When the effect of Naturals is to elevate notes, their appropriated

\* This work should be in the hands of every one who is desirous of acquiring a correct taste, or style of performance.

syllables may be altered as in the case of sharps; but when they are to depress them, the syllable *Fa* may be used.


Another method of producing correct intonation where Accidentals are used, is to consider and treat them as occasional changes of Signature; thus, if in a tune whose original Signature is B flat, the E becomes flat by an Accidental, the Signature for the time being, may be considered as consisting of two flats, and the *Mi* (*Si*) transferred to A. When an accidental C sharp occurs after the Signature of one sharp, the *Mi* (*Si*) while the accidental continues, may be removed to C sharp, &c."

But although either of these methods may be generally adopted with success. chromatic passages\* will sometimes occur, especially in modern music, to which it will be almost impossible to apply any system of Solmization, and in the performance of which it may be proper to substitute the open vowel A, as in *far*, or as in *fall*, in place of the syllables in common use.

## OF TIME.

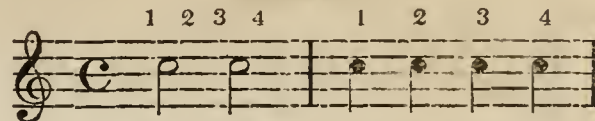
By TIME, in music, is meant the duration and regularity of sound. There are two kinds of time: viz. COMMON, or EQUAL, and TRIPLE, or UNEQUAL. Common time contains two equal notes in each measure, as two minims, two crotchets, two dotted crotchets, &c. Triple time contains three equal notes in each measure, as three minims, three crotchets, three dotted crotchets, &c.


Simple Common Time, has three signs:

The first,  contains one semibreve, or its equal in other notes or rests, in a measure. It has four motions, or beats, and is accented on the first and third parts of a measure.

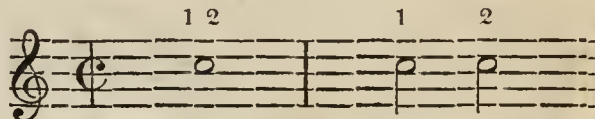
\*That is, such passages as are affected by Accidentals.


### EXAMPLE.



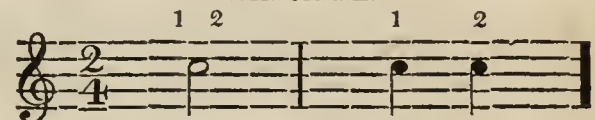
The second,  contains one semibreve, or its equal in other notes or rests, in a measure; it has two motions, or beats. and is generally accented on the first part of a measure.

### EXAMPLE.




The third,  (which is also called Half Time,) contains one minim, or its equal in other notes or rests, in a measure. It is beat, and accented as the former.

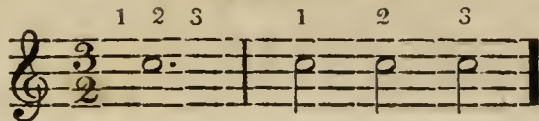
### EXAMPLE.



Simple Triple Time, has three signs:—

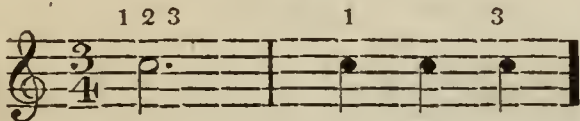
The first,  contains three minims, or their equal in other notes or rests, in a measure. It has three motions or beats, and is accented principally on the first, and slightly on the third part of a measure.

## EXAMPLE.



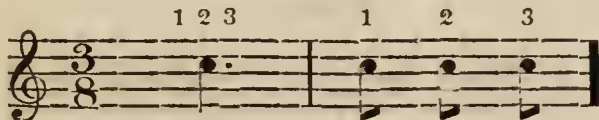
The second,  $\frac{3}{4}$  contains three crotchets, or their equal in any other notes or rests, in a measure. It is beat, and accented as the former.

## EXAMPLE.



The third,  $\frac{3}{8}$  contains three quavers, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

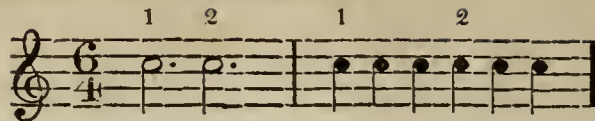
## EXAMPLE.



Compound Common Time has two signs in common use:—

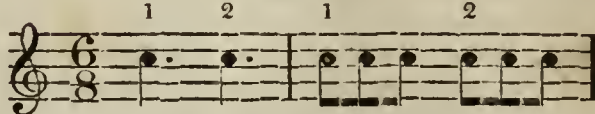
The first,  $\frac{6}{4}$  contains two dotted minims, or their equal in other notes or rests, in a measure. It has two motions, or beats, and is accented on the first and fourth parts of a measure.

## EXAMPLE.



The second,  $\frac{6}{8}$  contains two dotted crotchets, or their equal in other notes or rests, in a measure. It is beat and accented, as the former.

## EXAMPLE.



Compound Triple Time, has several signs; as  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{9}{16}$ , &c.

They are found in the works of CORRELLI, HANDEL, and others; but seldom occur in modern music.

The semibreve (now the longest note in common use) is made the general standard of reckoning: therefore, when figures are employed as signs of time, those figures express the fractional parts of a semibreve contained in each measure: as  $\frac{3}{4}$ , three crotchets, or three fourths of a semibreve;  $\frac{3}{8}$ , three quavers, or three eighths of a semibreve, &c.

A semibreve rest is used to fill a measure in all signs of time.

On the subject of beating time, Dr. ARNOLD makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactness; but, at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the

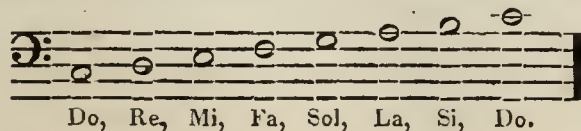
pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

## OF THE DIATONIC SCALE AND MAJOR AND MINOR MODES.

The natural scale of music is called Diatonic, and is a gradual succession of eight regular sounds, including five whole tones and two semitones. The whole doctrine of melody or tune, depends on rightly understanding the application of the two semitones and their places in the scale. These vary according to the Mode.

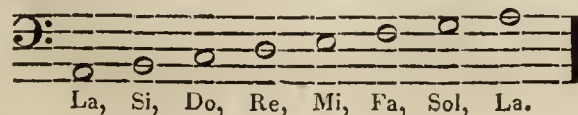
There are two modes, Major and Minor. In the Major, the semitones are always found (ascending from the Tonic or Key note) between the third and fourth, and between the seventh and eighth notes. The only natural series of this Mode is that which commences with C.

Example of the Diatonic Scale in the Major Mode of C.



In the Minor, the semitones are found between the second and third, and between the fifth and sixth notes. The only natural series of this Mode is that which commences with A.

Example of the Diatonic Scale in the Minor Mode of A.



In the Major Mode the series of sounds are the same, both in ascending and descending; but in the Minor Mode the ascending scale and the descending scale differ. In the ascending scale of the Minor Mode, the seventh is raised a semitone as the proper Leading Note to the Octave. This leaves the interval, between the sixth and seventh, a tone and a half; but as the Diatonic scale must consist of tones and semitones only, the sixth is also sharpened, by which means this harsh Interval (the extreme sharp second) is avoided. Thus the ascending scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature.

But in the descending scale the seventh is depressed a semitone to accommodate the sixth, and the natural scale of the Signature remains unaltered.

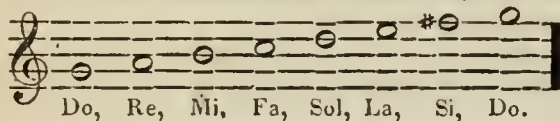
Example of the Ascending and Descending Scale in the Minor Mode.



But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*. By the arrangement of the Semitones in the two Modes, it is evident that the third of the Major Mode, as from *Do* to *Mi*, is comparatively great, and the third of the Minor Mode, as from *La* to *Do*, is of course comparatively small; the former consisting of two tones, and the latter consisting of one tone and one semitone: and it is chiefly to this difference of the *third* in the two Modes, that we are to attribute the effect peculiar to each; the Major Mode being cheerful and vigorous, and the Minor Mode being plaintive and languid.

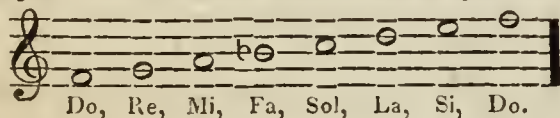
As these two series of tones and semitones form the constituent characteristics of the two modes, Major and Minor, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of Intervals must be strictly observed. Hence the utility of flats and sharps. If, for instance, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of G Major.



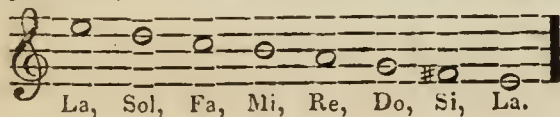
Or if we begin with F, and from it form the Diatonic Scale in the Major Mode, the fourth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of F Major.



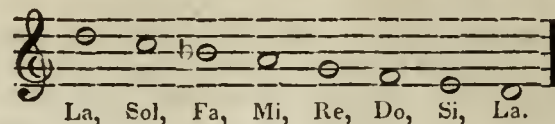
Or if we begin with E, instead of A, and from it form the Diatonic scale in the Minor Mode, the second, or F, will require to be raised, by a sharp, one semitone.

Example of the Diatonic Scale in the Key of E Minor.



Or if we begin with D, and from it form the Diatonic Scale, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of D Minor.



When the Major and Minor Mode agree with respect to their Signature, they are denominated Relatives: thus, C Major is the Relative to A Minor; A Minor is the Relative to C Major; G Major is the Relative to E Minor; E Minor is the Relative to G Major, &c.

The Relative Minor to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key is its third above, or its sixth below.

## OF THE QUALITIES OF THE SEVERAL NOTES WHICH COMPOSE THE DIATONIC SCALE.

The seven notes (for the eighth is but a repetition of the first) which form the Diatonic Scale, in either Mode, are known by the following technical appellations, which are descriptive of their peculiar character and relative situation, viz.

The *first*, or *Key Note*, is called the *Tonic*, because it regulates the tune of the Octave, and upon it all the other notes depend.

The *second* is called the *SUPERTONIC*, from its being the next above the Tonic.

The *third* is called the **MEDIANT**, from its being midway between the Tonic and the Dominant. It is the most important note in the Diatonic Scale, since upon it depends the nature of the Mode.

The *fourth* is called the **SUBDOMINANT**, from its sustaining the same relation to the Octave, which the Dominant sustains to the Tonic, being a fifth from the Octave, as the Dominant is a fifth from the Tonic.

The *fifth* is called the **DOMINANT**, from its importance in the Scale, and its immediate connexion with the Tonic.

The *sixth* is called the **SUBMEDIANT**, from its being midway between the Tonic and the Subdominant.

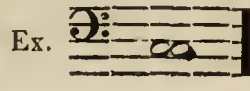
The *seventh* is called the **SUBTONIC**, or **LEADING NOTE**, from its being immediately beneath the Octave, and because upon hearing it the ear naturally anticipates the Tonic.

The last note in the Base is always the Tonic; if it be *Do* it is the Major Mode, if it be *La* it is the Minor Mode. The Major Tonic is always the first degree above the last sharp, or the third degree below the last flat, of the Signature. The Minor Tonic is always the first degree below the last sharp, or the second degree above the last flat, of the Signature.

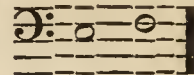
## OF DIATONIC INTERVALS AND THEIR INVERSION.

By the unequal division of the Diatonic Scale, (which consists of tones and semitones,) fourteen Intervals are formed, which are as follows, viz :

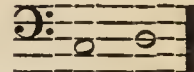
**UNISON.** This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C.



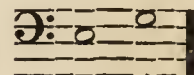
**MINOR SECOND**; as from E to F, consisting of one semitone. } Ex.



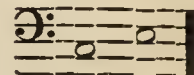
**MAJOR SECOND**; as from C to D, consisting of one tone. } Ex.



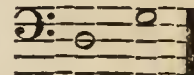
**MINOR THIRD**; (called also the *flat third* or *lesser third*;) as from E to G, consisting of one tone and one semitone. } Ex.



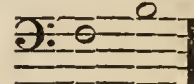
**MAJOR THIRD**; (called also *sharp third* or *greater third*;) as from C to E, consisting of two tones. } Ex.



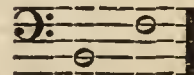
**PERFECT FOURTH**; as from D to G, consisting of two tones and one semitone. } Ex.



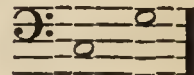
**SHARP FOURTH**; (called also *Tritonus*;) as from F to B, consisting of three tones. } Ex.



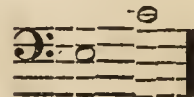
**FLAT FIFTH**; (called also *imperfect* or *false fifth*;) as from B to F, consisting of two tones and two semitones. } Ex.



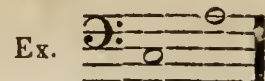
**PERFECT FIFTH**; as from C to G, consisting of three tones and one semitone. } Ex.



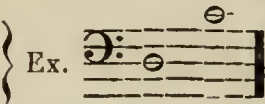
**MINOR SIXTH**; as from E to C, consisting of three tones and two semitones. } Ex.



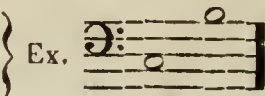
MAJOR SIXTH ; as from C to A, consisting of }  
four tones and one semitone.



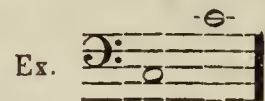
MINOR SEVENTH ; (called also *flat seventh* ; )  
as from D to C, consisting of four tones and two  
semitones.



MAJOR SEVENTH ; (called also *sharp seventh* ; )  
as from C to B, consisting of five tones and one  
semitone.



OCTAVE ; as from C to C, consisting of five }  
tones and two semitones.



When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called *Inversion*. Thus by inversion a

Second		becomes a Seventh,		a
Third		becomes a Sixth,		a
Fourth		becomes a Fifth,		a
Fifth		becomes a Fourth,		a

Sixth

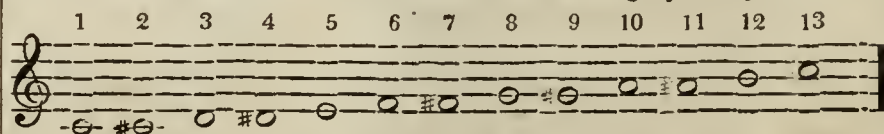
Seventh

The Diatonic Intervals are either Consonant or Dissonant. The Octave, Fifth, Fourth, Thirds, and Sixths, being agreeable to the ear are called Consonant ; and the Seconds, Sevenths, and Sharp Fourth being less pleasing are called Dissonant.

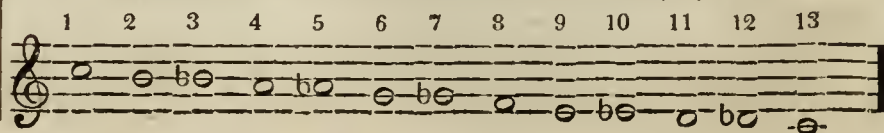
## OF THE CHROMATIC SCALE, CHROMATIC INTERVALS, &c.

By a division of the Diatonic Scale, ascending by sharps, and descending by flats, a scale is formed of Semitones only, which is called CHROMATIC.

Example of the Chromatic Scale ascending by sharps.

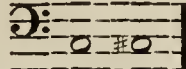


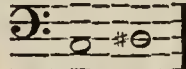
Example of the Chromatic Scale descending by flats.

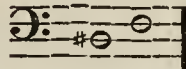


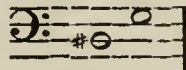
Here we have twelve distinct sounds, from each of which as a Tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

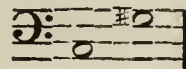
From this Scale are also derived the following Chromatic Intervals, viz:

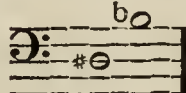
Extreme sharp, or Superfluous, Unison; as } Ex. 

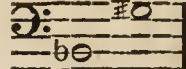
Extreme sharp, or Superfluous, Second; as } Ex. 

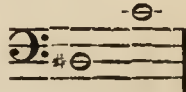
Extreme flat, or Diminished, Third; as from } Ex. 

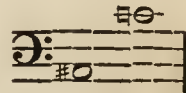
Extreme flat, or Diminished, Fourth; as from } Ex. 

Extreme sharp, or Superfluous, Fifth; as } Ex. 

Extreme flat, or Diminished, Sixth; as from } Ex. 

Extreme sharp, or Superfluous, Sixth; as } Ex. 

Extreme flat, or Diminished, Seventh; as } Ex. 

Extreme flat, or Diminished, Octave; as } Ex. 

The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter tones*, as from C# to Db; or from G# to Ab, &c. and thus divided, it is called the ENHARMONIC SCALE. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor third; the extreme flat third is the same as the Major second, &c.—and the same key is used for C# and Db—for G# and Ab, &c.

It is believed that, with the assistance of a judicious instructor, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and the articles on Music in Rees' Cyclopaedia, are recommended as the best works which have been published in this country.

## LESSONS FOR THE EXERCISE OF THE VOICE.

*G Major ascending and descending.*

*G Minor ascending and descending.*

do, re, mi, fa, sol, la, si, do, do, si, la, sol, fa, mi, re, do. la, si, do, re, mi, fi, si, la, la, sol, fa, mi, re, do, si, la.

This block contains the first musical exercise, which is a G Major ascending and descending scale. It is written on two staves, treble and bass clef, in common time (C). The melody is marked with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The exercise is divided into two parts by a double bar line. The first part is ascending and the second part is descending.

This block contains the second musical exercise, which is a G Major ascending and descending scale. It is written on two staves, treble and bass clef, in common time (C). The melody is marked with a treble clef and a key signature of one sharp (F#). The exercise is divided into two parts by a double bar line. The first part is ascending and the second part is descending.

This block contains the third musical exercise, which is a G Major ascending and descending scale. It is written on two staves, treble and bass clef, in common time (C). The melody is marked with a treble clef and a key signature of one sharp (F#). The exercise is divided into two parts by a double bar line. The first part is ascending and the second part is descending.

## EXPLANATION OF MUSICAL TERMS.

*A*, signifies in, for, at, with, &c.

*Adagio*, (or *Ado.*) signifies the slowest time.

*Ad libitum*, as you please.

*Affettuoso*, tender and affecting.

*Air*, the leading part.

*Allegretto*, a little brisk.

*Allegro*, (or *Allo.*) brisk.

*Alto*, (or *Counter Tenor*.) that part which lies between the Treble and Tenor.

*Amoroso*, in a soft and delicate style.

*Andante*, rather slow and distinct.

*Andantino*, somewhat quicker than *Andante*.

*Animated*, with spirit and boldness.

*Anthem*, a composition for vocal music, the words of which are generally selected from the Psalms, and used in divine service.

*Ardito*, bold and energetic.

*Assai*, generally used with other words, to express an increase, or diminution of the time of any composition; as, *Adagio assai*, more slow; *Allegro assai*, more quick.

*Base*, the lowest part in a harmony.

*Brillante*, signifies that the movement is to be performed in a gay, showy and sparkling style.

*Canon*, a vocal composition, in two or more parts, so constructed as to form a perpetual fugue.

*Cantabile*, in a graceful, elegant and melodious style.

*Canto*, (or *Cantus*) the Treble.

*Chorus*, signifies that all the voices sing on their respective parts.

*Con*, with; as *Con Spirito*, with spirit.

*Crescendo*, (or *Cres.*) to increase the sound.

*Da Capo*, (or *D. C.*) to return, and end with the first strain.

*Diminuendo*, to diminish the sound.

*Dolce*, sweet and soft.

*Duo*, (or *Duetto*.) two; as two voices or instruments.

*E*, and; as *Moderato e Maestoso*, moderate and majestic.

*Espressione*, an expressive manner.

*Expressivo*, with expression.

*Forte*, (or *For.* or *F.*) loud.

*Fortissimo*, (or *F. F.*) very loud.

*Forzando*, (or *fz.*) implies that the notes over which it is placed is to be struck with particular force and held on.

*Fugue*, a piece in which one or more parts lead, and the rest follow in regular intervals.

*Giusto*, in an equal, steady and just time.

*Grave*, (or *Gravemente*.) denoting a time slower than *Largo*, but not so slow as *Adagio*.

*Grazioso*, a smooth, flowing and graceful style.

*Largo*, somewhat quicker than *Grave*.

*Larghetto*, not so slow as *Largo*.

*Lamentevole*, denotes that the movement over which it is placed is to be sung in a melancholy style.

*Legato*, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.

*Lento*, very slow.

*Maestoso*, with majesty.

*Moderato*, moderately.

*Mezzo*, half, middle, mean.

*Mezzo Forte*, moderately loud.

*Mezzo Piano*, rather soft.

*Perdendosi*, signifies a gradual decreasing of time to the last note; and a diminishing of tone, till entirely lost.

*Piano*, (or *Pia.*) soft.

*Pianissimo*, (or *P. P.*) very soft.

*Poco*, little; as *Poco piu lento*, a little slower; *Poco piu allegro*, a little quicker.

*Quartetto*, Four voices, or instruments.

*Quintetto*, Five voices, or instruments.

*Sempre*, always, throughout; as *Sempre piano*, soft throughout.

*Siciliano*, a composition of  $\frac{6}{4}$  or  $\frac{6}{8}$ , to be performed slowly and gracefully.

*Solo*, for a single voice, or instrument.

*Soprano*, the Treble or higher voice part.

*Sostenuto*, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.

*Spirituoso*, (or *Con Spirito*.) with spirit.

*Staccato*, notes to be staccated, must not be slurred, but performed in a distinct manner.

*Symphony*, a passage for instruments.

*Tasto*, no chords.

*Tempo*, time.

*Trio*, three voices or instruments.

*Tutti*, all; a word used in contradistinction to *Solo*.

*Verse*, one voice to a part.

*Vivace*, in a brisk and animated style.

## EXTRACTS FROM REVIEWS OF THE WORK.

“ It is a Collection [Handel and Haydn Society] containing most of the old approved tunes whose melody or air is dignified, solemn, reverent, chaste, and every way suited to divine worship—harmonized judiciously upon the improved and essential principles of modern musical science. This is ground enough for commendation.” “ The harmony throughout is executed in the highest style of scientific accuracy and skill. But what is still more important, it has been written with a constant reference to the grand object of church music, the excitement of devotional feeling. It is emphatically religious harmony.”—*Christian Spectator, published at New Haven.*

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## BOSTON HANDEL AND HAYDN SOCIETY

## COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.

♩ 66.

OLD HUNDRED. L. M.

Martin Luther.

Maestoso.

Tenor.

Alto.

Treble  
or  
Air.

Base.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

6 5 #6

8 7 5

6 5 6

7 #6

6

H. &amp; H.

4

Sostenuto Adagio.

Lord, when my thoughts delighted rove, Amidst the wonders of thy love, Sweet hope revives my drooping heart, And

bids my fears and doubts de - part. Lord, so my thoughts de - light - ed rove, Amidst the wonders of thy love.

Soon as the morn sa - lutes your eyes, And, from sweet sleep, re - fresh'd you rise, Think on the Au - thor of the light,

7 4 6 6 6 3 3 3 6 4 9 8 6 7

And praise him for the glo - rious sight! His mer - cy in - fi - nite a - dore, His good ness in - fi - nite im - plo - re.

4 6 6 4 6 4 6 6 7 4 2 6 6 4 2 6 4 3 6 6 7

## ANGELS HYMN. L. M.

Tansur.



High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.

 69.

## VIENNA. L. M.

Beethoven.



The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, den with thy joys rejoice.

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The lyrics are: "O could I soar to worlds a - bove, The blest a - bode of peace and love,". The bottom staff contains figured bass notation: 6, 6, 6, 8 7, 6, #6, 6, 6, 7#.

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The lyrics are: "How glad - ly would I mount and fly, On an - gels' wings, To worlds on high!". The bottom staff contains figured bass notation: 6, 6, 6, 3, 4/3, 6, 6, 5, 5, 6, 6, 6, 8 7.

To God the great, the ev - er blest, Let songs of hon - - our be ad - drest ;

8 7 6 7 6 8 7 6 # 6 4 3 6 6 4 7 #

His mer - cy firm for - ev - er stands, Give him the thanks his love de - mands.

P. F. P. F. P. F.

6 3 4 6 5 6 6 5 4 3 8 7 6 5 7 5 6 6 5 6 7

Legato.

Up to the fields where angels lie, And living waters gently roll; Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

Figured Bass: 4 3 6 6 6 4 3 6 6 5 6 5 3 6 # 6 4 3 9 8 6 7 7 6 4 # 8 # 7 4 2 7 5 3 6 7 4 5 3 8 7 6 4 3 5 6 5 6 6 6 4 7

My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the evening sacrifice.

Figured Bass: 6 - 6 4 7 4 3 6 6 6 4 7 6 6 4 6 5 6 4 3 6 5 6 7 4 5 6 4 6 5 6 4 7

## ISLINGTON. L. M.

This system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature and contains the lyrics: "This life's a dream, an emp - ty show, But the bright world to which I go,". The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature and contains the following figured bass notation: 7, 4/3, 6, 4/3, 6, 4/3, 5 4/3 2, 6, 6, 7#.

This system of the musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a treble clef with a 3/4 time signature and contains the lyrics: "Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, And find me there." The third staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature and contains the following figured bass notation: 7, 4/3, 6, 4/3, 6, 4/3, 6, 4/3, 5, 3, 6, 6, 6, 4.

O come, loud anthems let us sing, Loud thanks to our Al-migh - ty King! For we our voices high should raise, When our salvation's Rock we praise.

6 6 6 5 4 3 7 6 6 5 6 5 4 3 7

*Sostenuto Adagio.*

How pleas-ant, how di-vine ly fair. O Lord of hosts, thy dwellings are? With long de-sire my spirit faints, To meet thine an-gels of the saints.

p. fz

4 3 5 6 7 5 6 6 5 7 6 3 6 5 3 4 6 6 6 3 6 4 3 5 7

## BATH. L. M.

Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

88.

## SEASONS. L. M.

Pleyel.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; And barren wilds thy praise declare, And vocal hills return the sound.

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - er bless ;

Of all his fa - vours mind - ful prove, And still thy grate - ful thanks ex - press.

O God, my strength, my soul's de - sire, To thee my heart and voice as - pire; For thou art good, as well as great,

And mer - cy is thy judg-ment seat. O God, my King, with ho - ly fire, My heart and voice to thee as - pire.

Angels of light, e - the - real fires ! A - rise and sweep your awful lyres ! To you the sa - cred right be - longs,

7 6 4 5 6 7 6 4 5 6 6 6 8 7 6 5 6 7 4 # 6 5

To raise the lay, and lead our songs. Ye in his courts of glo - ry dwell, And best his pow'r and grace can tell.

# 8 7 6 8 7 7 6 4 5 6 7 6 5 6 6 6 8 7

## BRENTFORD. L. M.

Bu-ried in sha-dows of the night, We lie, till Christ re-stores the light. Wis-dom de-scends to heal the blind, And chase the dark-ness of the mind.

P. Second Treble. Alto.  
 P. F.  
 Accompt. Voce. 6 5 7 5 6 6 7

84. Maestoso.

## BLENDON. L. M.

Giardini.

Je-sus, my all, to heav'n is gone, He whom I fix my hopes up-on; His track I see, and I'll pursue The nar-row way, till him I view.

4 6 3 3 3 6 4 3 6 4 3 5 9 8 5 6 5 7 4 3 6 4 3 8 7 5 6 4 7

Maestoso.

In robes of judg - ment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

8 7 5 6 6 8 7 6 4 8 7 4 3 6 -

burns de - vor - ing fire, The moun-tains melt, the seas re - tire. The mountains melt, the seas re - tire.

8 7 5 4 6 3 6 - 6 4 6 5 6 6 3 6 6 8 7 6 4 8 7

Indulgent still to my request, How free thy tender mercies are! With full consent my thoughts attest. My gracious God, thy faithful care.

Figured bass notation: 6 5, 6 5 4 3, 4 2, 6 6 5, 9 8 6 7, 6, 6 - 6, 3 3 3 3, 4 3 3 3, 6 - 3, 6 7

Praise ye the Lord, let praise employ, In his own courts, your songs of joy! The spacious firmament around, Shall echo back, Shall echo back the joyful sound.

Figured bass notation: 6 6 7, 6, 6 4 3, 6 6 6 7, 6 - - 6 4 3, 6 5, 6 6 8 7 6 4, 6 7

Incumbent on the bending sky, The Lord descended from on high ; And bade the darkness of the pole, Beneath his feet tremendous roll.

6 5 — 6 4 3 6 # 6 6 8 — 7 4 3 6 6 4 3 6 5 — 4 4 6 4 3 8 — 7 4 3 —

Thy mercies, Lord, shall be my song, My song on them shall ever dwell ; To ages yet unborn, my tongue Thy never failing truth shall tell.

6 6 6 7 6 — 6 5 4 3 4 2 6 4 3 6 6 5 7 8 7 6 8 7 6 4

H. & H. 6

## LUTON. L. M.

Musical score for 'LUTON. L. M.' in 3/4 time, key of B-flat major. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.'

6 5 6 6 7 5-4 6 4 3 6 5 6 5 7 - 6 6 3 6 7

98.

## TRURO. L. M.

Dr. Charles Burney.

Musical score for 'TRURO. L. M.' in 3/4 time, key of B-flat major. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Now to the Lord a noble song, Awake, my soul, awake, my tongue! Hosanna to th'Eternal name, And all his boundless love proclaim.'

5 6 5 6 7 6 6 6 4 6 4 3 3 6 3 6 7 8 6 7 4 5 3 3 3 7 3 3 3 3 6 6 6 7

Dolce é legato.

There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course

7 6 6 — 5 5 4 3 6 — 9 8 7 6 6 7 8 7 6 4 7

Surrounds the cit - y of our God—A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.

4 3 6 #6 3 9 8 6 4 7 # 7 6 6 5 4 3 6 7 6 6 6 4 3 4 2 6 9 8 7 6 4 7

## EVENING HYMN. L. M.

Tallis.

Glo - ry to thee, my God, this night, For all the blessings of the light ; Keep me, O keep me, King of kings, Beneath thine own Almighty wings!

♩ 80.

## GERMANY. L. M.

Beethoven.

*Adagio é sempre piano.*

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears ; While nature's voice to slumber calls, And silence reigns amid the spheres.

First system of musical notation for 'Castle-Street'. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper staves and a bass line in the lower staves. Dynamics include *fz* (forzando) and *Tasto.* (Tasto). The lyrics are: Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow

*fz*

Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow

*fz* *Tasto.*

4/3 7 6 6 4/3 6/5 6 6 4 7 6

Second system of musical notation for 'Castle-Street'. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with the same key signature. The music continues the melody and bass line from the first system. Dynamics include *fz* (forzando) and *Tasto.* (Tasto). The lyrics are: guilt and shame, Thou ev - er gra - cious, ev - er just. Thou ev - er gracious, ev - er just.

Second Treble. *fz* *Tasto.*

guilt and shame, Thou ev - er gra - cious, ev - er just. Thou ev - er gracious, ev - er just.

4/3 6/5 4/3 Organ or Voice. 6/5 6 8b7 5 6 4 7

For thee, O God, our con - stant praise, In Zi - on waits, thy cho - sen seat;

6 4 3 6 6 6 4 7 6 4 5 3 6 4 5 3 6 4 3 6 5 4 3

Our prom - is'd al - tars we will raise, And there our zeal - ous vows com - plete.

6 4 3 6 5 6 7 6 5 4 3 6 3 3 3 3 6 6 5 6 7 4 5 6 6 4 5 7 3

Largo.

My God, permit me not to be, A stranger to myself and thee ; Amidst ten thousand tho'ts I rove, Forgetful of my highest love.

7 6 # 6 6 6 7 7 6 7

80.

## ELLENTHORPE. L. M.

Linley.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine.

Loud swell the pealing organ's notes ! Breathe forth your souls in raptures high ! In praises men with angels join ;—Music's the language of the sky.

7 6 6 7 6 # 6 6 6 8 7 6 4 3 4 6 3 6 5 6 4 2 6 7 4 8 7 6 5 6 5 4 3

Cantabile é Sostenuto.

Now night in silent grandeur reigns, And holds the slumb'ring world in chains; Pale from the cloud the

6 6 6 5 4 6 6 6 6 7 5 3 6 4 3

moonbeam steals, And half cre - a - tion's face reveals— And half cre - a - tion's face reveals.

8 7 4 3 6 6 6 — — 6 5 4 3 # 7 2 7 6 7 3 6 5 6 4 5 3

How sweet thy dwellings, Lord, how fair, What peace, what bliss, in - hab - it there. With ardent hope, with strong desire,

6 7 7 6 6 5 7 6 5 6 7

My heart, my flesh to thee aspire ; I burn to tread thy courts, and thee, My God, the living God, to see.

4 2 = 6 6 5 6 6 6 5 6 6 5 7

H. & H. 7

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near,

7 4 2 7 4 2 6 4 5 6 3 7 - - 7 5 6 5 6 # 6

To dis - si - pate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies.

# 6 6 6 7 4 - 4 2 - 6 6 - 7 - 6 5 6 4 - 5 -

To chase the darkness of my heart, A - rise, O God of light, a - rise, a - rise, a - rise, a - rise.

76. 7 5 5 6 5 6 # 6 # 6 # 6 6 7 3 6 3 7

St. PAUL's. L. M.

Dr. Green.

Great Source of life, our souls confess, The various riches of thy grace; Crown'd with thy mercy, we rejoice, And in thy praise exalt our voice.

4 3 6 6 4 7 6 5 6 5 6 5 6 5 6 6 5 6 4 7

## ALL SAINTS. L. M.

W. Knapp.

God of the Sab - bath, hear our vows, On this thy day, with - in thy house !

8 3    - 7 4    6    5 3    4 3    6    6 6    5 7    6    6 4    6    6    6 4    7

And own, as grateful sa - cri - fice, The songs which in thy tem - ple rise !

6    6    5 4 3    8 7    5 6 4 3    5 3    5 3    6 4    6 6    4 2    6 4 3    6 6    7

First system of musical notation for 'Park Street'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a melody in the upper staves and a bass line in the lower staves. There are fermatas over several notes. The lyrics are written below the staves.

Hark! how the choral song of heav'n, Swells full of peace and joy, a - bove! Hark! how they strike their

6 9 4      6 6 7      6 6 4      6 6 7      5 3      6

Second system of musical notation for 'Park Street'. It continues the melody and bass line from the first system. The notation includes dynamic markings such as *fz* (forzando) and *P.* (piano). The lyrics continue below the staves.

golden harps, And raise the tuneful notes of love! And raise the tune - ful notes of love.

7 - 6 4      7 - -      7 -      6 4 2      6 6 6 7

Cantabile é Sostenuto.

With ho-ly fear and hum-ble song, The dread-ful God, our souls a-dore; Rev'-rence and awe be-come the tongue That

7 6 5 6 6 5 # 6 5 8 7 # 6 4 6 9 8 6 5 3 6 5 6 6

speaks the terrors of his pow'r. Rev'-rence and awe be-come the tongue That speak the ter-rors of his pow'r.

6 7 6 6 5 4 3 7 6 5 6 6 5 # 6 5 8 7 # 4 6 6 9 8 6 5 3

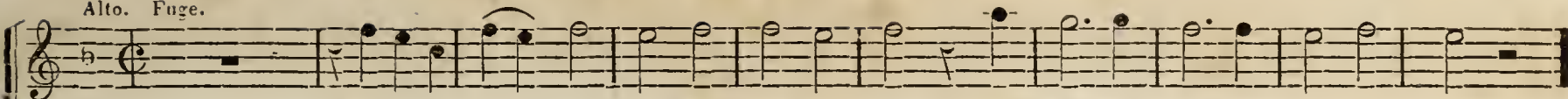
Lord, thou hast known my in - most mind, Thou dost my path and bed inclose; My waking soul on thee relies,

On thee my sleeping thoughts repose: Where from thy presence can I fly, - - - Lord, ever present, ever nigh?

My God, in thee are all the springs, In which my comfort can arise; I seek the shadow of thy wings,

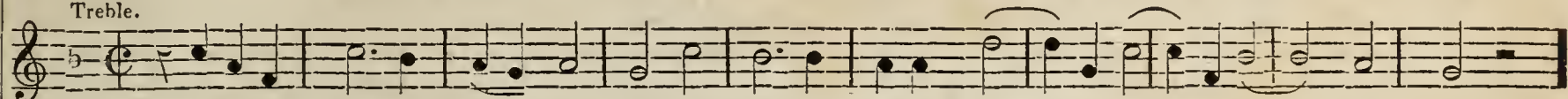
When gath'ring clouds obscure the skies. I seek the shadow of thy wings, When gath'ring clouds obscure the skies.

Alto. Fuge.



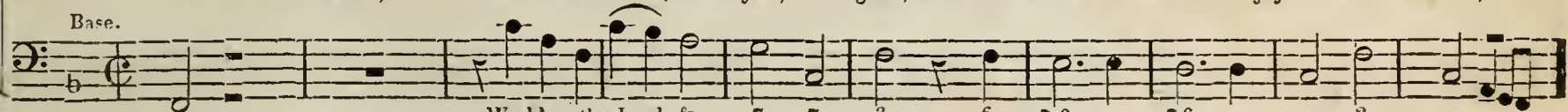
We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food ;

Treble.



We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food ;

Base.



We bless the Lord, &c.

5/3

6

5/3

6

7

7

3/8

6

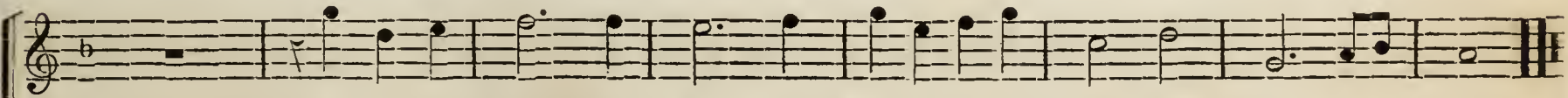
7

6

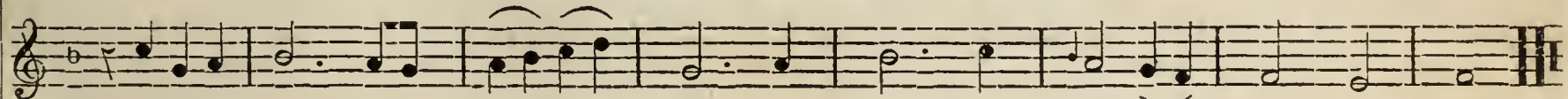
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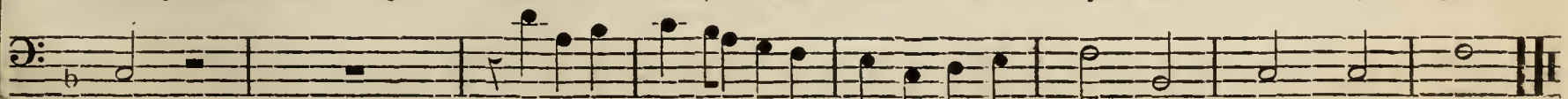
3



Who pours his blessings from the skies, And loads our days with rich sup - plies.



Who pours his bless - ings from the skies, And loads our days with rich sup - plies.



Who pours, &c.

5

3

6/5

7

6

6

5

6

5

4

5

7

Second Treble.

A - wake, our souls, a - way our fears, Let ev'ry trembling thought be gone! P. A - wake, and run the heav'nly race,

6 6 6 7 #6 8 3 3 3 6 7 #

Alto.

And put a cheerful courage on! F. Awake, and run the heav'nly race, And put a cheerful courage on!

6 5 6 6 7 6 5 4 3 6 5 3 4 2 6 4 3 5 3 3 6 6 7

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's

voice to slumber calls, And silence reigns amid the spheres—amid the spheres.

First system of musical notation, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the first treble staff, with lyrics underneath. The bass staves provide harmonic accompaniment. Fingering numbers (4, 3, 6, 6, 6, 4, 3, 6, 6, 4, 3, 6, 5, 4, 3) are written below the bottom staff.

O thou, to whose all - search - ing sight, The dark - ness shineth as the light,

Second system of musical notation, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The melody continues from the first system. The lyrics are written below the staves. The bottom staff includes fingering numbers (6, #6, 6, 7, 5, 6, #6, 3, 7, 5, 6, 5, 7). Labels 'Second Treble.', 'F. Alto.', 'P.', 'F.', and 'Organ or Voice.' are placed above or below specific staves to indicate performance parts.

Search, prove my heart, it pants for thee, O burst these bonds, and set me free.

Second Treble. F. Alto. P. F. Organ or Voice.

At anchor laid, remote from home, Toiling I cry, sweet spirit come. Celestial breeze, no longer stay, But swell my sails, and speed my way.

Second Treble. P. Alto. F.

Orgau or Voice.

6 4 3 6 4 2 6 4 3 6 5 4 3 6 4 2 6 4 3 6 6 7 6 5 6 6 7

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chāriots that attend thy state.

4 3 6 4 3 6 5 4 3 6 6 5 6 4 3 6 5 6 3 6 4 3 6 4 3 8 5 3 6 6 8 7

Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

Fine. D. C.

Fine. D. C.

6 5 4 3 6 5 4 3 6 6 6 4 7 5 6 5 3 4 3 6 7

Through ev'ry age, e - ternal God, Thou art our rest, our safe abode; High was thy throne e'er heav'n was made, Or earth thy humble footstool laid.

Fine. D. C.

6 #6 8 7 7 5 6 5 7 6 5 6 5 7 6 8 7

Thou Lamb of God, thou Prince of Peace, For thee my thirsty soul doth pine; My longing

heart implores thy grace, Oh! make me in thy likeness shine! Oh! make me in thy likeness shine!

P. Tasto. F.

No more fatigue, no more distress, Nor sin nor death shall reach the place; No groans shall mingle

7 6 4 3 5 6 6 4 3 7 7

with the songs, Which warble from immortal tongues, Which warble from immortal tongues.

P. F. P. F.

6 4 3 7 6 4 7 5 6 6 4 5 6 4 5 3 6 4 5 6 6 4 7

The hope of sin - ners lies be - - low, 'Tis all the hap - pi - ness they know ;

4 3 6 9 8 6 6 8 7 6 7 3 6 4 3 6 5 6 4 3 5

'Tis all they seek ; they take their shares, And leave the rest— And leave the rest a - mong their heirs.

P. F. P. F. Tasto. F.

4 7 6 7 6 7 6 4 3 3 6 7 6 7 6 8 7

H. & H. 9

When we, our wearied limbs to rest, Sat down by proud Eu - phra - tes' stream ; We wept, with doleful

4 3 6 5 6 6 4 3 4 3 6 4 3 8 7 6 5 4 3 6 - - - # 6 4 3

thoughts op-press, And Si - on was our mourn-ful theme. Our hars, that, when with joy we sung, Were wont their

# 6 5 # 6 4 # 4 2 6 7 # 7 3 5 5 3 3 3 3 # 6 4 3

# RICHMOND, Continued.

67

tune - ful parts to bear, With si - lent strings neg - lect - ed hung, On willow trees that wither'd there.

8 3 3 3 3 8 7 6 7 7 8 3 3 3 3 8 3 4 3 8 3 3 5 3 3 3 3 6 6 4 6 5 8 7 6 7 4 3

76.

## NORFOLK. L. M.

J. Ashton.

Amidst the various scenes of ills, Each stroke some kind design fulfils; And shall I murmur at my lot, When sov'reign love directs the rod?

6 5 8 7 6 6 4 3 # 6 4 3 6 7 # # 6 6 # 6 4 3 # 6 4 6 5 6 7

Sal-va-tion is for - ever nigh, The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

6 6 7 # 4 2 6 # 6 4 3 6 7 8 7 6 7 # 8 7 6 4 7

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

6 5 - 6 6 5 6 5 - 6 6 4 7 6 - 6 6 5 6 6 5 5 - 8 7 6 5 7 5 6 6 7 4 3 - 4 3 - 4 3 - 4 3 - 4 3 - 3 - 6 5 4 3

Let ev-er-last-ing glories crown Thy head, my Saviour, and my Lord ; Thy hands have brought salvation down, And writ the blessings in thy word.

6 6 4 3 8 7 6 8 7 6 5 5 8 7 6 5 6 5 4 2 6 6 6 4 7

Second Treble.

This is the word of truth and love, Sent to the nations from a - bove, Jehovah here resolves to show, What his almighty pow'r can do.

7 5 6 6 - #6 9 8 7 6 6 5 4 # 7 9 8 7 6 6 5 4 3

Musical score for "Hamden" by Mozart, featuring vocal parts and organ accompaniment. The score is in 3/4 time, key of B-flat major (two flats), and consists of 80 measures. The vocal parts are written for Soprano, Alto, and Tenor/Bass. The organ part is written for the right hand. The lyrics are: "Eternal Rul - er of the skies, How various are thy works, how wise! How great the wonders thou hast wrought, And deep be - yond all search of thought!"

The score is divided into two systems. The first system contains measures 1 through 40, and the second system contains measures 41 through 80. The organ part begins in measure 41.

The organ part is written for the right hand and includes the following figured bass notation:

4 3    6 4 3    6    7 6 4 3 -    7 6 4 3 -    b 7 6 5 -    b 6 4 3    6 6 4    7    # 6 4 3    6 # 6 4 3

The organ part is marked "Organ." and includes the following figured bass notation:

6    b 4 2    6 b 6 4 3    b 7    5 b 5 -    6    6 4    7    b

E - ter - nal Rul - er of the skies, How various are thy works, how wise !

4/3 6 4/3 6 7 6 4/3 7 6 4/3 7 6 4/3 6 6 4/3 6 6 4 7

88.

St. GEORGE'S. L. M.

Retire, O sleep, from ev'ry eye! The rising morning re-ap-pears; The sun ascends the dappled sky, And drinks cre-a-tion's dewy tears.

6 6 4/3 6 # 6/3 6 5 6 # 6/4 6 6 4/3 7 # 6 5 4/3 6 6 4/3 6 5 4/3 6 6 4/3 6 6/4 7

## PROCTOR. L. M.

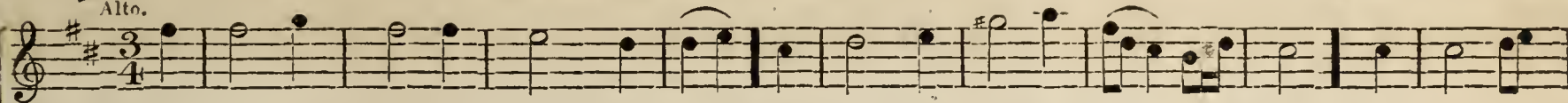
Thus saith the high and lof - ty One, I sit up - on my ho - ly throne, My name is God, I

6 6 6 5 3 6 5 4 3 3 4 6 6 4 5 8 7 5 4 2 6

P. F. dwell on high, Dwell in mine own e - ter - ni - ty. Dwell in mine own e - - ter - ni - ty.

P. F. 6 4 6 4 6 6 3 6 6 7

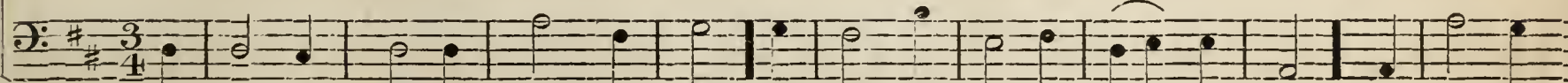
Alto.



Trebble



To thee, O God, with - *fz* out de - lay, Will I my morning *fz* hom - age pay; For thee I

7 6  
5 5

4 3

6

5 6

4 2

6

# 6

4

7

#

6

6

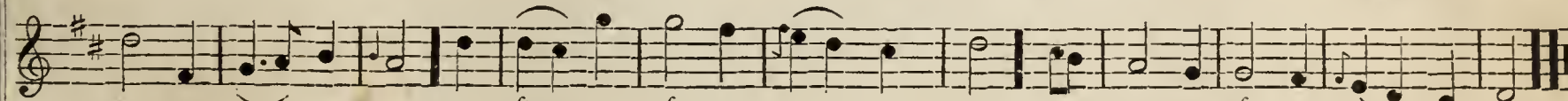
4

7

#

5 4

3 2



long, for thee I look, So *fz* pil - grims seek the *fz* cool - ing brook. So *fz* pil - grims seek the cool - ing brook.



6

E 7

6

4

3

6

4 3

6

6

5

6

6

4

8 7

5

6

7

6

6

4

7

Praise to thy name, eternal God! For all the grace thou shed'st abroad; For all thine influence from above, To warm our souls with sauged love.

6 5- 6 6 7 7    6 6- 6 6 6 6 6 7    5 6 4 2    6 6 5    6 5    6 8 7

76.

## SEMLEY. L. M.

F. Barthelemon.

Great God! to thee my ev'ning song With humble grat-i-tude I raise; O let thy mercy tune my tongue, And fill my heart with lively praise.

6 4    6 5    #6 4 3    6    #6 4 3    6    6 4 #    #6 4 2    #6 4 2    6    4 3    6    6    6 8 7

Stand up, my soul, shake off thy fears, And gird the gospel armour on ; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

6 5 6 4 3 6 6 4 7 4 2 # 7 6 4 3 7 6 # 6 4 3 6 4 3 6 # 6 4 3 4 2 # 6 6 7

88.

## CHARLESTON.

L. M.

R. Cook.

From vocal air and concave skies, Let wafted hal - le - lu - jahs sound ; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

6 4 6 6 6 4 7 6 6 # 6 4 3 6 5 # 6 4 3 6 6 4 7 5 # 6 4 3 6 6 6 7 4 3 6 4 3 6 6 4 6 7

Great God, at - tend, while Zi - - on sings The joy, that from thy pres - ence springs,

4/3 6 6 6 7 6 5 6 #6 4/3 6 #6 4/3 6 6 7 #

To spend one day with thee on earth, Ex - ceeds a thou - sand days of mirth.

5/3 = #6 6 6 5 4/2 6 4/3 6 5 6 6 4 7

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ; While in thy temple we appear, Thy goodness crowns the circling year.

Bless, O my soul, the liv - - ing God! Call home my thoughts that rove a - broad;

6 5 6 6 7 6 5 3 6 6 6 3 3 3 7 6 5 4 3

Let all the pow'rs with - in me join, In work and wor - ship so di - vine

# 6 4 3 6 6 5 4 3 8 3 3 3 3 3 3 6 6 4 7

The King of saints, how fair his face, A - - dorn'd with maj - es - - ty and grace!

Unison.

6 6 4 2 6 6 6 6

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music is written in a simple, homophonic style. The lyrics are written below the staves. The word 'Unison.' is written above the bottom staff. Fingering numbers (6, 6, 4, 2, 6, 6, 6, 6) are written below the bottom staff.

He comes with bles - sings from a - bove, And wins the na - tions to his love.

6 5 4 3 4 2 6 6 6 6 6 8 7

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The music is written in a simple, homophonic style. The lyrics are written below the staves. Fingering numbers (6, 5, 4, 3, 4, 2, 6, 6, 6, 6, 6, 8, 7) are written below the bottom staff.

## ARMLEY. L. M.

Lamentevole.

Alto Ad lib.

Now let our mournful songs re - cord, The dy - ing sor - rows of your Lord ;

8 7 6 5 4 # 6 5 4 # 6 6 4 8 7

When he com - plain'd in tears and blood, As one for - sak - en of his God.

5 # 6 4 3 6 5 6 5 4 # 6 6 4 8 7

Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

7 6 6 5 6 6 6 7 6 6 5 6 6 7 6 6 5 6 4 6 5 6 7 6 5 6 4 7

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night.

8 7 6 8 7 5 6 3 6 8 7 6 5 6 5 8 3 3 3 3 8 7

## LEICESTER.

L. M. 6 lines.

When, 'mid the gloom of night I stray, And heav'n's re - splen-dent arch survey— And mark with - rapture and sur - prise,

The first system of the musical score for 'LEICESTER' consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in common time (C). The lyrics are written below the staves. The bottom staff includes figured bass notation: 5-6, #, 3/3, 6 5, 8 7, 6 5, 4 #, 6 5, 3-6 5, 6 5, 5-6, #, 3/3, 6 5, 8 7, 6 5, 4 #.

The va - ried glories of the skies, Ah! what is man? thou great Su - preme, That thou should stop to visit him?

The second system of the musical score continues with three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music is in common time (C). The lyrics are written below the staves. The bottom staff includes figured bass notation: #, 5 #, 6 4, 3-6, 6 5, 6 4, 5 3, 6 5, 6 5, 6 5, 4 #, 6 5, 3-6, 6 5, 6 5, 4 #.

Sleep, downy sleep, come close my eyes, 'Tir'd with beholding vanities ! Welcome, sweet sleep, that driv'st away, The toils and follies of the day !

Figured bass line: 6 5 # 6 7 6 # 5 — 3 — 6 6 4 3 7 6 7 4 3 8 7 3 # 6 4 3 # — 6 7 6 # — 6 6 6 8 7 #

66.

## MIDDLEBURY. L. M.

Dear Jesus, when, when shall it be That I no more shall break with thee? When will this war of passion cease, And I enjoy a lasting peace.

Figured bass line: # # 6 # — 7 # 6 6 # 5 3 # # 6 6 # 6 5 # 6 5 3 # 6 8 7 #

Lamentevole.

'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.

7 6 5 # 6 5 3 # 6 6 6 8 7 6 5 # 6 5 6 # 6 5 6 6 8 7

♩ 80.

BABYLON. L. M.

Ravenscroft.

Shew pity, Lord! O Lord, forgive! Let a re-pent-ing sinner live! Are not thy mercies large and free? May not a sinner trust in thee?

5 # 6 7 # 5 6 6 6 5 7 7 6 # 6 # 6 6 # 6 6 8 7

Affettuoso.

Who from the shades of gloomy night, When the last tear of hope is shed,

6 5 3 8 7 6 5 4 6 6 6 5 6 6 6 5

Can bid the soul re - turn to light, And break the slum - ber of the dead?

6 6 6 5 6 6 6 5 6 6 6 5 6 6 6 5

Moderato.

Be - hold the path which mortals tread, Down to the re - gions of the dead !

5 3 7 6 7 6 3 6 6 5 6 6 6 7

3 4 5 4 2

Nor will the fleet - ing mo - ments stay, Nor can we mea - sure back our way.

6 6 6 6 3 6 6 7 6 3 6 6 5

4 3 4 3 4 3 4 3 4 3 4 3

So fades the love - ly, bloom - ing flow'r, Frail, smil - ing sol - ace, of an hour ;

#6 6 6 #6 6 5 / 4 # 6 6- / 4 3 6 6- / 4 3 7 #6 / 5 6 / 4 5 #

So soon our tran - sient comforts fly. And pleasure on - ly blooms to die.

6 #6- / 4 3 6 6 7 6 5 / 4 # 7 8 7 / 6 5 6 5 / 4 # 6 5 6 8 7 / 6 #

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: "In mem'ry of your dy - ing Friend, Do this, he said, till time shall end,". The bottom staff contains figured bass notation: 6 5, 6 5, 6 4, 5 #, # 6 6, 6 4, 7 #.

In mem'ry of your dy - ing Friend, Do this, he said, till time shall end,

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are: "Meet at my ta - ble and re - cord, The love of your de - part - ed Lord." The bottom staff contains figured bass notation: 8 7, 6 5 3 6 -, 6 5 4 #, # 6 3, 6 # 6 4 3, 6 5, 6 5 4 #, # 4 2, 6 # 6 4 3, 6, 6 4, 7 #.

Meet at my ta - ble and re - cord, The love of your de - part - ed Lord.

Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God,

T. S.

6 6 5 8 7 9 8  
4 3 6 5 4 3

Detailed description: This block contains the first system of a musical score. It features three staves: a vocal line in treble clef with a key signature of one flat (Bb) and a 2/4 time signature, a piano accompaniment line in treble clef, and a bass line in bass clef. The lyrics are written below the vocal staff. The system concludes with a 'T. S.' (Trill) instruction above the piano staff. Fingering numbers are provided for the piano accompaniment at the end of the system.

dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.

6 6 5 6 5 5 6 7 6 5 6 5 6 5 6 5  
4 3 8 7 4 3 4 3 4 3 4 3 4 3 4 3

Detailed description: This block contains the second system of the musical score. It continues with three staves: vocal, piano, and bass. The lyrics continue across the vocal staff. The system ends with a double bar line. Fingering numbers are provided for the piano accompaniment at the end of the system.

God of my life, through all its days, My grateful pow'rs shall sound thy praise; The song shall wake with op'ning light,

And warble to the si - lent night. The song shall wake with op' - ning light, And warble to the si - lent night.

4 6 6 6 6 4 5# 7 6 5 6 5 6 5 6 4 5 6 4 5

Awake, my soul, to hymns of praise ; To God the song of tri - - - umph raise ;

6 6 5 7 8 7 8 7 5 6 6 5 7

A - dorn'd with maj - es - - ty di - vine, What pomp, what glo - - - ry, Lord, are thine ?

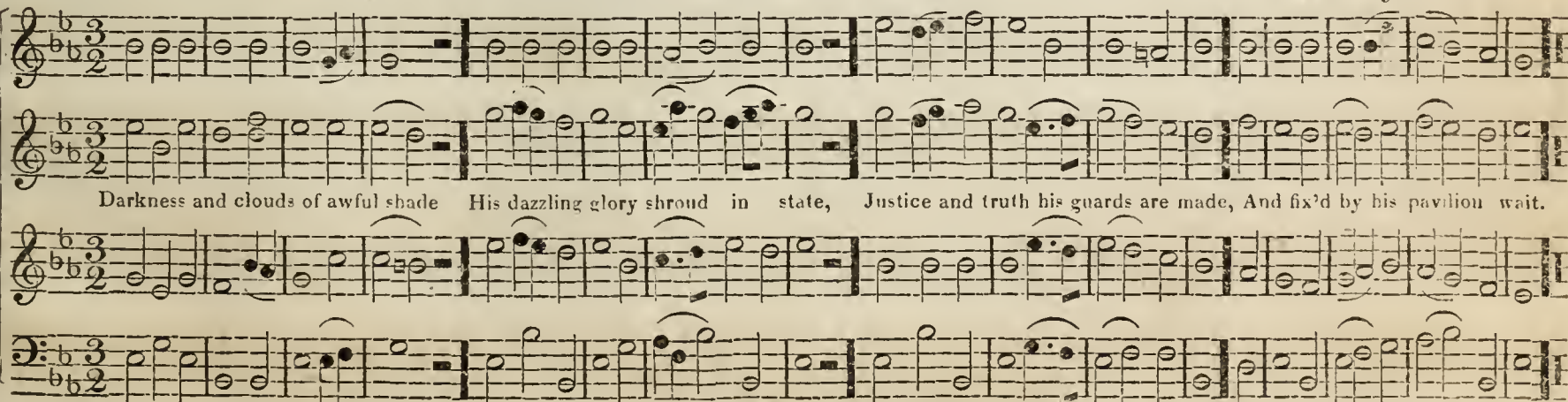
6 4 6 4 3 3 6 7

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own con-so-la-tion draw, From what thy servant Moses saw.

Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.



6 7 5 3 4 2 8 7 6 #6 4 3 6 5 6 5 6 4 7 5 4 3 2



6 8 7 6 3 6 5 3 7 6 5 3 6 5 4 5 7 5 6 7 3 4 5 6 4 3 6 5 6 5 4 3 6 8 7

To cel-e-brate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wond'rous works declare.

72.

St. JAMES'.

C. M.

Courteville.

How shall I praise th'eternal God, That in-fi-nite unknown? Who can ascend his high abode, Or come be-fore his throne?

My God, my portion, and my love, My ev-er - last-ing all ! I've none but thee in heav'n a - bove, Or on this earthly ball.

6 6 6 5 6 # 6 8 7 7 6 # 5 6 6

Lord, hear the voice of my com - plaint, Accept my secret pray'r ; To thee, alone, my King, my God, Will I for help repair.

6 4 6 8 7 8 7 4 3 6 # 6 3 6 6 6 7 6 4 8 7 5 4 2 6 5 4 6 4 5 3 3 6 6 6 7

## JORDON. C. M.

Harwood.

Shepherds re-joice, lift up your eyes, And send your fears away! News from the region of the skies! Salvation's born to-day!

Fingerings: 6 7 7 5 6 6 7, 6 6 7, 4 6 4, 6 7 3 2 6 5 6 5 6, 8 7 5 6 6 7

76.

## STAMFORD. C. M.

W. Tansur.

The glorious armies of the sky, To thee, Almighty King, Har-mo-nious anthems consecrate, And hal-le-lu-jahs sing.

Fingerings: 6 6 7, 5 6, 5 6 4 3 5 6, 5 6 4 3 5 6

“ Let heav'n arise, let earth ap - pear !” Said the Almighty Lord ; The heav'ns arose, the earth appear'd, At his cre - a - ting word.

6 5-4 6 6 6 5 7  
3-2 4 3-  
6 6 6 5 7  
4 4 #  
5 — 6 4 3 7 6 6 4 3 — 6 4 3 6 6 5 7  
4 3-

P. F. P. F.

Thick darkness brooded o'er the deep : God said, “ Let there be light !” The light shone round with smiling ray, And scatter'd ancient night.

P. F. P. F.

6 5- 6 7 6 6 5 7 # # 6 6 # 6 6 5 7 # 4 3 — 6 4 3 6 6 5 7  
4 # 4 # 5 6 6 4 #

**THE CHOICE OF THE PATH.**  
 I choose the path of heav'nly truth, And glory in my choice: Not all the riches of the earth, Could make me so re-joice.

*P.* *Tutti. F.* *Tutti.*

Adagio Affettuoso.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

#6/4/3 5 #6/4/3 6 5 6/4/3 6 5/4/3 6 6 6 8 7

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, remember me.

6 4 3 5 3 6 6 #6/4 5 6 8 7 5 6 7 6 7

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "O Thou, to whom all crea - tures bow With - in this earth - ly frame,". The music features various note values, rests, and phrasing marks. Fingering numbers (6, 4, 3, 6, 6, 6, 6, 5, 7) are written below the bass staff.

O Thou, to whom all crea - tures bow With - in this earth - ly frame,

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Thro' all the world how great art thou, How glorious is thy name !". The music features various note values, rests, and phrasing marks. Fingering numbers (6, 4, 6, 5, 6, 6, 4, 3, 6, 6, 5, 7) are written below the bass staff.

Thro' all the world how great art thou, How glorious is thy name !

Come, Holy Spirit, heav'nly dove, With all thy quick'ning pow'rs, Come, shed abroad a Saviour's love, And that shall kindle ours, And that, &c. And that, &c.

76. *Maestoso.*

## TALLIS' CHANT. C. M.

Tallis.

O all ye nations, praise the Lord, Each with a diff'rent tongue; In ev'ry language learn his word, And let his name be sung.

Hap - - py the man, whose graces reign, Where love in - spires the breast;

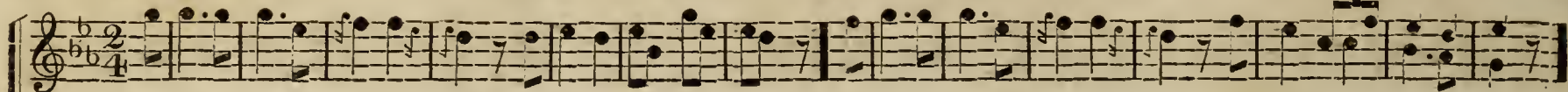
6 6 6 3 6 7 6 4 3 6 6 6 8 7

Love is the bright - est of the train, And perfects all the rest.

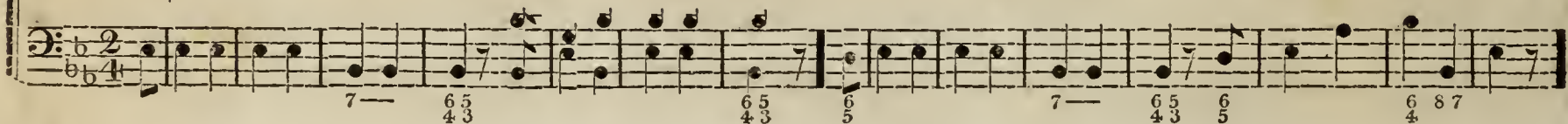
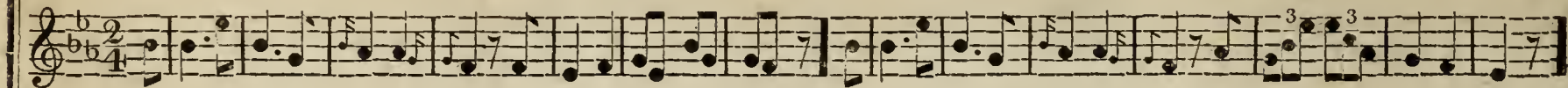
6 4 5 3 3 6 3 4 3 6 6 5 4 3 6 4 3 8 7 6 5 3 5 4 3 4 6 6 6 7

Come, happy souls, approach your God With new melodious songs! Come, render to Al - migh - ty grace. The tribute of your tongues.

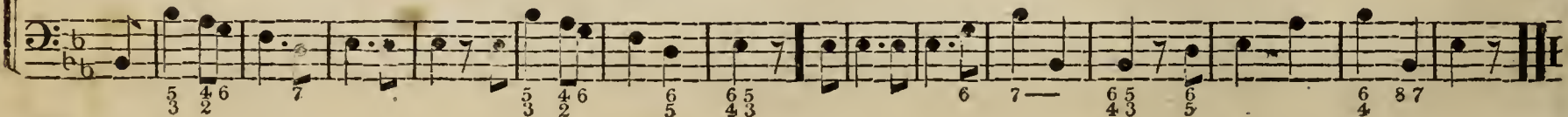
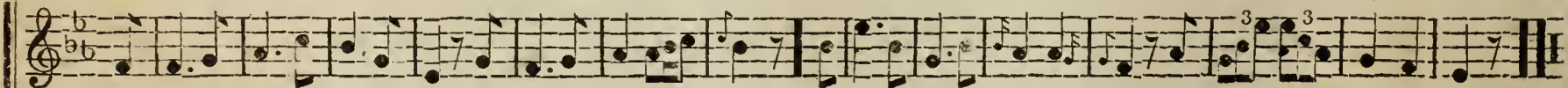
I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honour of his word, The glo - ry of his cross.



While thee I seek, protecting Pow'r, be my vain wishes still'd ; And may this con-se-crat-ed hour, With better hopes be fill'd !



\* Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer - cy I adore.



Great God, how in - fi - nite art thou! What worthless worms are we! Let the whole race of creatures bow, And pay their praise to thee.

6 7 6 5 6 6 5 6 6 8 7 6 6 6 5 6 6 3 6 6 6 8 7

When I with pleasing wonder stand, And all my frame survey, Lord, 'tis thy work, I own thy hand, That form'd my humble clay.

6 5 6 6 6 8 7 6 5 6 6 6 8 7 6 4 3 4 6 4 3 6 5 6 5 6 6 8 7

Moderate.

How large the promise, how divine, To Abr'ham and his seed! "I'll be a God to thee and thine, Sup-

ply - ing all their need." "I'll be a God to thee and thine, Sup - ply - ing all their need."

Awake, my soul, arise, my tongue! Prepare a tuneful voice, In God the life of all my joy, Aloud will I rejoice.

6 5 6 4 3 8 7 3 4 2 6 6 4 7 8 7 3 6 6 5 3 6 7 3 6 5 6 4 7

To God, our never failing strength, With loud applauses sing; And jointly make a cheerful noise, To Jacob's awful King! To Jacob's awful King!

5 7 6 6 4 6 4 3 8 7 6 5 7 8 7 6 6 4 6 4 3 8 7 5 6 6 4 3 6 5 4 3 6 6 4 8 7

The Lord, our God, is full of might, The winds obey his will; He speaks, and in his heav'nly height, The rolling sun stands still.

Rebel, ye waves, and o'er the land, With threat'ning aspect roar; The Lord uplifts his awful hand And chains you to the shore.

Now to the Lamb that once was slain, Be endless honours paid; Sal va - tion, glo - ry, joy remains, For - ev - er on his head.

Tasto.

7 4 6 4 6 5 6 6 7 6 4 6 6 7

O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord, His wo - thy praise proclaim.

6 7 6 7 # 5 6 7 # 6 5 6 4 # 7

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their im-

6 6 6 7 5 6 6 7

mor - tal bloom, At - tend thee to the skies. At - tend thee to the skies.

Solo. P. Alto. Tutti. F. Solo P. Tutti. F.

8 7 6 7 8 7 6 7 8 7 6 7 8 7 6 7 8

3 4 2 3 4 3 4 3 4 3 4 3 4 3 4 3 4

My God, the steps of pi - ous men, Are order'd by thy will; Though they should fall, they rise again, Thy hand sup - ports them still.

The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone around.

6 4/3 6 6/4 7 6# 6/4 3 6 6/4 7 6 6- 4/3 4 3 4/3 4 3 6 5/4 3 6 4/3 6 6 6/4 5 7

♪ 69.

## FERRY. C. M.

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

6 5 6/3 4 5- 8 7 7 6 6/5 5 6/4 8 7 5- 8 7/6 5 7

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And ev'ry sweet a snare.

6 4 3 6-7 5 3 6 6 4 6 5 4 3 6 7 6 4 3 6 6 7 8 7 6 4 2 6 6 5 6 6 4 3 6 6 4 7

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e - ter - nal King!

6 6 5 3 6 4 3 6 6 5 3 8 7 8 7 5 3 6 9 8 6 4 7

Lord, when my raptur'd thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul re-joice.

Tasto.

81.

ABRIDGE. C. M.

I. Smith.

Great God, to thee my grateful tongue, My fer - vent thanks shall raise; Inspire my heart to raise the song, Which cel - ebrates thy praise!

Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.

6 5 7 6 8 7 6 5 7 -6 -5 2 3 8 7 6 5 4 3 6 6 5 7 7

CHORUS. Assai Allegro.

Glory, honour, praise and power, be unto the Lamb forever, Jesus Christ is our Red-emer! Hallelujah! Hallelujah! Hallelujah! Praise the Lord!

6 4 3 6 6 6 6 6 6 4 2 6 4 3 7 7 6 6 6 6 7

Sweet is the mē'ry of thy grace, My God, my heav'nly King: Let age to age thy righteousness In sounds of glo - ry sing!

6 7 5 6 8 7 6 5 4 3 5 - 7 5 6 4 7 5 6 3 4 4 3 6 5 6 7 4 3 4 2 6 4 3 6 6 5 7

72.

Tenor.

## PETERBOROUGH. C. M.

Once more, my soul, the rising day, Salutes my waking eyes: Once more, my voice, the tribute pay, To him that rules the skies.

8 7 7 3 5 6 6 7

The va - rious months thy good - ness crowns: How beauteous are thy ways!

6 #6 4 3 6 6 6 4 3 4 3 6 4 3 6 5 6 6 4 7 #

Second Treble. Tenor.

The bleating flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise.

5 6 7 8 7 5 6 6 5 6 5 6 6 5 6 7

Awake, my soul, a - - rise, my tongue, Pre - pare a tune - ful voice ; In God, the life of

6 6 7 6 7 6 5 6 4

2d Treble. Alto. F.

all my joys, - - - A - loud will I re - joice. A - loud will I re - joice.

6 7 6 5 6 6 8 7 6 7 4 5 4 3

There is a land of liv - ing joy, Beyond the ut - most skies, Where scenes of bliss without al - loy, In boundless prospect rise.

Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values and rests. The second staff is also in treble clef with a key signature of one flat, and it contains a melody with some notes beamed together. Below the second staff is the vocal line, with lyrics written underneath. The third staff is in treble clef with a key signature of one flat, and it contains a melody. The bottom staff is in bass clef with a key signature of one flat, and it contains a bass line with some notes beamed together. Below the bass line are some numerical figures: 6, 6 6 4 6, 5 6 7 3 4 5, 6 5 4 3, 6, 5 6, 5 7.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's

Voice or Organ.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It contains a melody with various note values and rests. The second staff is also in treble clef with a key signature of one flat, and it contains a melody with some notes beamed together. Below the second staff is the vocal line, with lyrics written underneath. The third staff is in treble clef with a key signature of one flat, and it contains a melody. The bottom staff is in bass clef with a key signature of one flat, and it contains a bass line with some notes beamed together. Below the bass line are some numerical figures: 6, 6, 5 6 6 5 4 3.

God, From Zi - on's hill and Zi - on's God, Who heav'n and earth has made, Who heav'n and earth has made.

F. Counter.

F.

Tempests a - rise, when God appoints, And mighty oceans roar; He bids the winds and waves be still, And straight the storm is o'er.

Base. Ad Lib  
V ice or Organ.

6 6 4 4 3 6 7 6 6 6 7 6 6 6

Sweet was the time when first I felt, The Saviour's pard'ning blood; Applied to cleanse my soul from guilt And bring me home to God.

6 4 3 6 6 6 7 5 6 #6 8 7 6 5 6 6 6 7

Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

6 4 3 6 6 7 6 5 4 3 7 6 7 5 6 4 3 6 6 4 3 5

♩ 88.

## MEAR. C. M.

O, 'twas a joyful sound to hear, Our tribes de-vout-ly say, Up, Is-r'el to the temple haste, And keep the fes-tal day.

8 7 4 6 6 6 6 6 6 6 7 6 6 6 5 4 3 3 7 5 6 7

Far from the world, O Lord, I flee, From strife and tu - mult far ;

6 4 3 5 6 6 5 4 3 6 6 4 3 6 5 4 3

From scenes where sin is wag - ing still, Its most suc - cess - ful war.

6 6 6 5 6 6 5 4 3 6 6 5 4 3 6 6 5 4 3

Be - - gin, my soul, the lof - - ty strain, In sol - - emn ac - cent sing,

7 6 4 - 4 3 6 6 5 6 7 5 8 4 3 6 3 4 6 # 6 9 8 6 5 7 7 6 4 # -

A sa - cred hymn of grate - - ful praise, To heav'n's Al - - migh - ty King!

8 7 5 # 4 3 7 6 4 3 6 - 6 5 4 3 7 8 3 3 3 - 6 6 4 5 7 -

First system of the musical score, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the top staff, with the bass line on the bottom staff. The lyrics are written below the staves.

Come, let us join our cheer - ful songs, With an - gels round the throne ;

Figured bass notation for the bass line: 6 4, 6 8 7 6 7 4, 6, 3 # 4 2, 6, 6 5 7 4 #.

Second system of the musical score, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody continues from the first system. The lyrics are written below the staves.

Ten thou - sand, thou - - sand . are their tongues, But all their joys are one.

Figured bass notation for the bass line: 7 #, 6 5 4 #, 3 8 7, 6 5 4 3, 6 # 6 4 3, 8 3 3 3 3, 6, 6 4 5, 6 6 4, 7.

Plac'd on the verge of youth, my mind Life's op'ning scene surveys; O'er all its ills of various kind, With awful fear I gaze.

6 6 6 6 6 # 6 6 5 # 6 5 6 6 7

• 88.

## WALNEY. C. M.

Dr. Boyce.

Sing to the Lord, Je-ho-vah's name, And in his strength rejoice! When his sal-va-tion is our theme, Ex-alt-ed be our voice.

7 5 6 4/3 5 5 6 6 7 6 3 4/3 6 4/3 4/3 6 5 4/3 6 4/3 6 4/3 6 7

Musical score for "ARUNDEL. C. M." in G major (one sharp) and 3/4 time. The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "All glory be to God on high, And on the earth be peace! Good will, henceforth, from heav'n to men, Begin and never cease."

Fingerings for the piano part are indicated below the staves: 6, 6 7, 8 7 3-# 6 4 3, 6 6 8 7, 6 4 3, 6 4 3, 6 7.

Musical score for "ROCHESTER. C. M." in G major (one sharp) and common time (C). The score consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "God, my sup-port-er, and my hope, My help for - ever near; Thine arm of mercy held me up, When sinking in de - spair."

Fingerings for the piano part are indicated below the staves: 5 # 6, 6, 6 7, # 6 4 3, 6 7 #, 6 4 3, 6, 5 6 4 3, 6, 6 7.

Maestoso.

A - wake, my soul, stretch ev'ry nerve, And press with vigour on! A heav'n - ly

4 3 6 6 8 7 3 - 6 4 3 4 3 6 6 8 7 6 5 4 3 8 3 3 6 5 9 8 4 3

race de - mands thy zeal, And an im - mor - tal crown. And an im - mor - tal crown.

P. F. P. F.

7 6 7 5 8 7 6 5 4 3 6 5 4 3 6 4 2 6 5 6 4 7

Thee we adore, E - ter - nal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

6 6 6 6 6 5 7 6 6 6 6 8 7 3

I know that my Re - deem - er lives, And ev - er prays for me; Sal - va - tion to his saints he gives, And life and lib - er - ty.

6 7 5 6 7 7 6 7 6 6 7 7 6 7 5 6 4 3 6 5 4 3 7 5 6 6 7

Con. Spirito.

In God's own house pro - nounce his praise, His grace he there re - veals:

To heav'n your joy and won - der raise, For there his glo - ry dwells.

Moderato.

Lord, thou wilt hear me when I pray, I am for-ev-er thine; I fear be-fore thee all the day, Nor would I dare to sin.

6 6 5 6 4 3 6 5 #6 4 3 6 5 8 7 6 6 5 6 4 3 6 6 6 8 7

72.

## MEDFIELD. C. M.

Mather.

Affettuoso.

In early morn, without delay O Lord, I seek thy face; My thirsty spirit faints away, Without thy cheering grace.

6 7 8 7 6 6 7 # 4 3 6 6 3 4 3 6 6 6 # 6 4 3 6 6 7

Let not despair nor fell re - venge, Be to my bosom known ; O give me tears for oth - ers' woes, And patience for my own.

♩ 84.  $\frac{6}{3}$  6 5 7 8 7 5 6 8 7 7 5 #6 6 5 6 5 7 6 7 5 6 8 7

## BARBY. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mor-tal prime, And bloom to fade no more.

6 6 6 7 6 6 6 6 5 6 6 6 6 6 6 7

60.  
Grave

# WINDSOR. C. M.

G. Kirby.

133

My God, how many are my fears, How fast my foes increase ! Their number how it mul - ti - plies, How fa - tal to my peace !

5 # 6 5 7 8 7 8 7 # 6 6 5 7 8 7 8 7 # 8 7 5 8 7 5 7

80.  
Lamentevole.

# BURFORD. C. M.

Purcell.

Dark was the night, and cold the ground, On which the Lord was laid ; His sweat like drops of blood ran down, In ag - o - ny he pray'd.

6 # 5 # 6 4 3 8 7 # - # 3 - 6 # 6 7 6 5 5 # 6 8 7 # 6 6 4 8 7

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That e'en in blooming dies.

Figured bass notation for the piano accompaniment:

6 #6 6 4 3 | # - 6 6 6 5 7 | # 7 6 8 3 = 6 # 3 5 6 5 3 # 6 # 6 # 6 6 5 7

60.

## St. MARY's. C. M.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

Figured bass notation for the piano accompaniment:

8 7 | 6 7 - | 6 5 6 | 6 8 7 | 6 # | 6 5 # 6 | 6 8 7

Hark! from the tombs, a doleful sound, My ears at-tend the cry; Ye living men, come view the ground, Where you must shortly lie.

Figured bass: 8 7 # - 5 6 8 7 5 3 6 6 3 6 6 4 5 7 # - 6 # 4 3 6 7 5 6 8 7 # 6 4 3 8 3 3 6 6 6 4 8 7 #

The righteous souls that take their flight, Far from this world of pain, In God's pa-ter-nal bosom blest, For-ev-er shall re-main.

Figured bass: 6 # 6 4 3 6 6 8 7 # 6 # 6 4 3 6 - # 6 - # 6 5 4 3 8 7 5 # # 4 2 6 # 4 3 6 8 7 #

Return, O God of love, re - turn, Earth is a tiresome place ; How long shall we, thy children, mourn, Our absence from thy face ?

6 # 6 4 8 7 # - 6 4 5 6 6 5 4 3 6 6 6 4 6 6 6 4 8 7 # -

80.

## WANTAGE. C. M.

Now I forbid my carnal hope, My fond desires recall ; I give my mortal interest up, And make my God my all.

6 8 7 4 2 # 6 4 3 6 4 3 8 7 8 7 6 8 7 # 6 4 3 # 6 5 4 3 - 8 7 # -

Tenor and Alto.

Now let our droop - ing hearts re - vive, And ev' - - ry tear be dry !

7 6 5 6 7 6 5 4 3 #

Why should these eyes be drown'd in grief, Which view a Saviour nigh ?

7 6 6 6 5 4 # 6 6 6 5 #

Behold thy waiting servant, Lord, De-vot-ed to thy fear; Re-mem-ber and confirm thy word, For all my hopes are there.

5 6 #6 4/3 # — 7 6 6 6 5 # — 5 3 6 3 9 5 3 6 9 8 6 7

That awful day will sure-ly come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

# # 8 7 # 6 # # 8 7 6 6 6 8 7

To calm the sorrows of the mind, Our heav'nly Friend is nigh; To wipe the anxious tear that starts, And trembles in the eye.

5 # 6 5 7 8 7 5 6 5 4 # 6 # 6 4 3 6 6 8 7 8 7 5 6 5 4 # 6 6 8 7

Help, Lord, for men of virtue fail! Re - li - gion los - es ground; The sons of wickedness preva'l, And treacheries a - bound.

# 6 6 # 6 4 3 2 6 6 5 4 # # 6 6 4 3 6 4 8 7 7 5 6 5 6 5 4 # 6 # 6 4 3 8 7

A - wake, ye saints, and raise your eyes, And raise your voices high;

6 4 3 6 6 5 4 3 6 6 5 7

P. Second Treble. F. Alto.

A - wake, and praise that sov' reign love, That shows sal - va - tion nigh.

P. F.

8 7 9 8 6 6 8 7 4 3



On Thee, each morning, O my God, My wak - ing thoughts at - tend ;

4 3 6 4 3 6 4 3 6 4 7

Detailed description: This system contains the first two staves of the hymn. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written between the staves. The music consists of half and quarter notes, with some measures containing beamed eighth notes. The system ends with a double bar line.

In Thee are found - ed all my hopes, In Thee my wish - es end.

4 3 6 5 6 8 7 6 6 6 7

Detailed description: This system contains the next two staves of the hymn. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef with the same key signature. The lyrics are written between the staves. The music continues with half and quarter notes. The system ends with a double bar line.

While shepherds watch'd their flocks by night All seated on the ground ; The angel of the Lord came down, And glory shone around.

6 9 8 6 5 4 3 4 2 6 9 8 8 7 6 5 6 7 6 7 6 6

4 3 4 3 2 4 3 6 5 4 3 6 5

P. F. P. F.

"Fear not," said he, (for mighty dread Had seiz'd their troubled mind,) "Glad tidings of great joy I bring, To you and all man-kind."

7 6 5 6 6 7 6 6 6 6 5 5 6 8 7 6 5

5 4 3 4 3 4 3 4 3 4 3 4 3 6 5 4 3

Now shall my inward joy arise, And burst in - to a song; Almighty love in-pires my heart, And pleasure tunes my tongue.

4 3 6 4 3 6 6 5 3 6 4 3 6 7 6 3 6 5 6 4 3 6 5 6 4 3 6 6 6 7

80.

## CLARENDON. C. M.

Isaac Tucker.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

P. F. P. F.

6 5 6 3 6 4 3 4 3 6 3 9 8 7 6 5 4 3 6 7 4 3 6 6 6 6 8 7 6 7 6 5 4

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Come, let us lift our joy - ful eyes Up to the courts above, And smile to see our Fath - er there

7 6 6 6 5 3 6 6 7 6 4 3 6 6 5 # 6 4 3

Second system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Upon a throne of love. And smile to see our Fath - er there Upon a throne—a throne of love.

P. F. P. F.

4 6 6 6 6 6 5 3 6 6 7 6 4 3 6 5 3 7

## FOUNDLING. C. M.

I. Scott.

The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd by whose constant care, My wants are all supplied.

Figured bass notation: 6 5, 6 6/4, 6 8 7, 6 5/4 3, 6 6 7 6 7, 6 5/4 3, 6 5/4 #, 6 # 6 4, 9 8 7 6, 6 5/4 3, 7, 6 7/4.

♩ 69.

## CHELTENHAM. C. M.

Ravenscroft.

My God, my everlasting hope, I live up - on thy truth; Thine hands have held my childhood up, And strengthen'd all my youth.

Figured bass notation: 6, 6, 6 - 5, 6 4, 5 7 #, 6, 5 6 4 3, 8 7, #, 5 8 7, 6 4, 5 7 3.

Second Treble.

Raise thee, my soul, fly up and run Thro' ev'ry heav'nly street, And say, there's nought below the sun, That's worthy of thy feet.

92.

## ASYLUM. C. M.

Wm. Horsley.

Thee I'll ex-tol, my God and King, Thy endless praise proclaim; This tribute daily I will bring, And ev-er bless thy name.

When all, &c. My rising, &c.

When all thy mercies, O my God, My rising soul sur-veys,

. When all, &c.

When all, &c. 6 6 6 7 6 6 6 7

8 3 3 5 3 4 7

Trans - port - ed, &c. In won - der, &c.

Trans - port - ed with the view, I'm lost In wonder, love and praise.

Trans - port - ed, &c. 6 6 4 6 5 8 6 5 7 6 7

6 7 8 3 3 3 5 4 5 4

Hark! from the tombs, a doleful sound, My ears at - tend the cry; Ye living men, come view the ground, Where you must shortly lie.

My soul arise! shake off thy fears, And wipe thy sorrows dry; Je - sus, in heav'n thy witness bears, Thy record is on high.

Re - - turn, O God of love, re - - turn, Earth is a tire - some place;

6 #6 4 3 6 - #6 4 3 6 5 4 # 6 - 4 3 6 7

How long shall we, thy chil - dren mourn, Our ab - sence from thy face?

6 6 4 5 6 3 # 6 6 5 4 # #6 5 6 #6 4 3 6 8 7 4 #

My hiding place, my re - fuge, tow'r, And shield art thou, O Lord ; I firm - ly anchor

6 6 6 6 7 4 6 4 6 5 6 5 6 6

all my hopes, On thy un - err - ing word, On thy un - err - ing word.

Second Treble. Alto. F.

P. F.

Voice or Organ.

4 3 6 6 5 4 2 6 4 6 6 7

O render thanks and bless the Lord; In - voke his holy name, Ac - quaint the

6 6 8 7 6 5 6 5 6 6 8 7 6

nations with his deeds, His matchless deeds pro - claim. His matchless deeds pro - claim.

6 8 3 6 4 3 6 6 6 5 6 5 6 5 3

Allegro.

Come, sound his praise abroad, And hymns of glo - ry sing. Je - ho-vah is the sov'reign God, The u - ni - ver - sal King.

6 4 3, 5 7, 6, 6 5 4#, 6 5 6, 6, 4 3, 6, 4, 8 7

Assai Allegro.

Praise ye the Lord! Hallelujah! Praise ye the Lord! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Praise ye the Lord!

Solo. Tutti. Uni-on. Solo. Tutti. Unison. F.F.

6, 5, 6, 5, 6, 4 3, 6, 5, 6, 4, 8 7

My soul, re - peat his praise, Whose mercies are so great ! Whose anger is so slow to rise, So ready to abate.

High as the heav'ns are rais'd, Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

Unison. F. P. F.

88. MOUNT EPHRAIM. S. M. Milgrove.

Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love divine, Bid every string awake!

7 5 6 6 7 6 4 3 8 7 5 6 3 4 7 6 5 4 6 6 4 3 6 6 7 6 4 3 7 3 6 6 7

84. WESTMINSTER. S. M. Dr. Boyce.

Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Proclaim his pow'r abroad!

6 4 3 6 6 5 4 7 6 5 6 4 3 6 4 3 5 8 7

High as the heav'ns are rais'd, A - bove the ground we tread; So far the riches of his grace Our highest thoughts exceed.

6 6/4 6 #6/4 3 6 7/4 5 8 6 7 6/4 5 4 7 5 6/4 3 6 6 6 5 #6/4 3 3 6 6 6/4 7

72.

## DOVER. S. M.

Great is the Lord our God, And let his praise be great! He makes the church his blest abode, His most de - light - ful seat.

6 4/3 6 4 8 7/4 4 3 6 6 4/3 6 5/4 3 6 - 6 6/4 7

To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes rejoice!

6 4/3 6 3 4/3 4/3 6 — 9 8 6 5 4# 4/3 6 — 5 — 3 6 — 8 7 8 3 6 6 6 4 7

80.  
Maestoso.

CLAPTON. S. M.

Jones.

Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

Tasto. Unison. Tasto. Unison.

3 5 4 3 6 6 6 6 — 4 3 5 3 6 3 5 6 4 7

Behold the morning sun, Begins his glorious way; His beams through all the na-tions run, And life and light convey.

5 6 6 7 4 6 5 6 6 5 4 # Voice or Organ. 6 6 6 8 7 4

76.

## ATHOL. S. M.

Rev. R. Harrison.

How various and how new, Are thy com-pas-sions, Lord? Each morning shall thy mercy shew, Each night thy love record.

4 3 6 6 6 7 4 6 5 6 3 7 3 6 5 6 8 7 6 7 4

Maker and sovereign Lord, Of heav'n and earth and seas, Thy prov-i-dence confirms thy word, And answers thy decrees.

Welcome, sweet day of rest, That saw the Lord arise! Welcome to th's re-viv-ing breast, And these re-joic-ing eyes.

He leads me to the hills, Where saints are blest a - bove, Where joy like morn - ing

5 6 3 4 6 4 3 6 5 3 6 4 7 6 #6 - 6 6 4 7 #

Voice or Organ.

dew dis - tills, And all the air is love. And all the air is love.

P. F. P. F.

5 7 5 3 7 6 5 6 1 3 6 6 3 6 9 8 6 7

My gracious God, how plain, Are thy di - rec - tions giv'n! O may I never read in vain, But find the path to heav'n.

See what a living stone, The builders did re - fuse; Yet God hath built his church thereon, In spite of envious Jews.

## INVOCATION. S. M.

Lockhart.

Come, Holy Spirit, come, Let thy bright beams a - rise ; Dispel the darkness from our minds, And open all our eyes !

6 6 6 5 4 3 2 6 4 3 6 5 6 6 5 4 3 2 6 4 3 6 6 6 4 3 8 3 6 6 4 7

88.

## FAIRFIELD. S. M.

R. Harrison.

Let diff'ring nations join, To celebrate thy fame ; And all the world, O Lord, com - bine, To praise thy glorious name !

6 5 6 8 7 6 5 6 7 6 4 3 8 7 5 6 7 6 7

Exalt the Lord our God, And worship at his feet; His nature is all ho-li-ness, And mercy is his seat.

6 4/3 4/3 6 5/3 6 4/3 3 6 5 4/3 6 5 8 7 6 6 6 8 7

The God Je-ho-vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

6 5 6 4/3 6 4/3 5 4/3 6 7 6 6 7 7 5 6 5 8 7

Con Spirito.

Heav'n with the echo shall resound,

Grace! 'tis a charming sound, Har - mo - nious to the ear; P. Heav'n with the echo shall re-

Heav'n with the echo shall re - sound, - - - - -

Heav'n with the echo shall re-

6 8 7 6 7 8 6 5 4 5 8 6 5 6 4 3 6 5 4 3 6 7 6 5

Heav'n, &c. P. And all, &c. F.

sound, with the echo shall resound. And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

Heav'n, &c. P. P. F.

sound, 6 6 7 And all, &c. And all the earth, And all, &c. 3 6 5 7 6 6 3 4 3

My soul with patience waits, For thee the living God; My hopes are on thy promise built, Thy nev - er failing word.

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cat - ing voice. And gra - cious - ly re - ply!

## LITTLE MARLBOROUGH. S. M.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes re-joice!

Figured Bass: 6 # 6 5, 6 6 5 7 #, # # 6 6, # - - 6 4, 8 7 5 6 6 5 4 #, 6 # 6 4 3, 6 6 5 7 #

♩ 80.  
Grave.

## DUNBAR. S. M.

Corelli.

When overwhelm'd with grief, My heart within me dies, Helpless and far from all re-lief, To heav'n I lift my eyes.

Figured Bass: 5 #, 5 # 6, 8 7, 5 - 4 3, 5 # - - 5 # 6, 8 7, 6 6 8 7 4 #



60.  
Lamentevole.

St. BRIDE's. S. M.

Dr. Howard.

And must this body die? This mortal frame decay? And must these ac - tive limbs of mine, Lie mould'ring in the clay?

How pleas'd was I to hear The friends of Zi - - on say,

6 4/3 6 6/4 7 4 3 6 5/4# 6 #6 5 6 5/4#

Now to her courts let us re - pair, And keep the sol - emn day.

6 6 #6/4/3 6 6 5/3 6 6 6/4 5 7

Blest are the sons of peace, Whose hearts and hopes are one, Whose kind designs to serve and please, Thro' all their actions run. Thro' all, &c.

4/3 6 5 6 6 3 9/8 7 8 6 5 4 3 4/2 6 6 4 Tasto. Solo. 6 6 8 7

Ye saints, in concert join, Your tuneful voices raise; And celebrate in songs divine, Your great Creator's praise. Your great Creator's praise.

6 5 6 6 6 6 7 6 6 6 7 6 6 Voice or Organ. 5 6 6 6 7

Ye saints and servants of the Lord, The triumphs of his name record; His sacred name for - ev - er bless, Where'er the

8 7 5 6 6 7 4 3 #6 6 5 6 #6 #6 6 5 6 6 5 7 6 7-8 7 6 5 5-6 5 4 #

circling sun di-plays His ris - ing beams or set - ting rays, Due praise to his great name address. Due praise to his great name address.

7-8 7 6 5 6 7 5 6 4 2 6 3 9 8 7 6 5 4 3 6 8 9 7 8 7 3 # 4 6 6 6 5 6 6 8 7 4 3-

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.

6 5 6 5 4 3 6 6 5 6 7 4 3 6 9 8 7 6 5 4 3 6 6 6 5 4 3

My days of praise, shall ne'er be past, While life, and thought, and being last, Or im-mor-tal-i-ty endures.

5 6 5 4 3 5 6 5 4 3 5 6 5 4 3 5 4 6 6 6 7

Let all the earth their voices raise, To sing a loft-y psalm of praise, And bless the great Je-ho-vah's name!

His glo-ry let the heath-en know; His wonders to the nations show; And all his works of grace pro-claim!

Great God, the heav'ns well order'd frame, De - clares the glory of thy name ; There thy rich works of wonder shine :

6 6 4 6 6 5 6 6 4 3 6 6 4 3 6 6 8 3 3 3 6 6 8 7

A thousand star - ry beau - ties there, A thousand ra - diant marks appear, Of boundless pow'r and skill di - vine.

Voice or Organ. 6 3 6 6 5 5 5 6 6 8 7

The joyful morn, my God, is come, That calls me to thy hon'rd dome, Thy presence to a - dore.

7 6 4 3 6 6 4 6 3 6 6 4 7 6 6 4 3 6 6 4 7

My feet the summons shall attend, With willing steps thy courts ascend, And tread the hal - low'd floor.

6 4 3 7 7 6 5 4 3 8 7 6 4 3 6 6 3 6 5 3 6 5 4 3 6 6 4 3 6 4 3 6 4 3 7

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Almighty's name!

6 5 4 / 3 2 6 6 5 7 6 6 4 / 3 6 4 7 5 4 2 6 5 6 7

Second Treble. Alto.

Lo! heav'n and earth, and seas and skies, In one me - lo - dious concert rise, To swell th'm - spir - ing theme.

6 5 4 / 3 2 6 4 6 5 6 6 4 7

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff.

O Thou that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts itself on thee?

Figured bass notation for the first system: 6, 6 5 / 4 3, 4 3, 6 4 / 2, 6 6 / 4, 6 7 / 4, 6 3 / 5.

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff.

I have no refuge of my own, But fly to what my Lord hath done, And suffer'd once for me.

Figured bass notation for the second system: 6, 6 7 / 4, 4 3 / 6, 6 4 / 2, 6 6 / 4, —, 6, 6 / 8 7.

The Lord th'e - ter - nal sceptre rears, And nature's pow'r ob - serv - ant bears, Whate'er his will en - joins ;

4 3 6 6 4 3 6 6 4 3 6 5 6 5 4 3 5 6 6 4 7 #

His head with purest splendors crown'd, With majesty he vests him round, And girds with strength his loins.

6 6 4 5 3 6 5 8 7 5 3 3 6 6 7

## HARTFORD. H. M.

Lord of the worlds a - bove, How pleasant and how fair The dwellings of thy love,

6 8 7 6 5 6 3 # 4 6 - 6 4 #

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves. The numbers 6, 8, 7, 6, 5, 6, 3, #, 4, 6, -, 6, 4, # are written below the fourth staff, corresponding to the notes in the bass line.

Thy earthly temples are! To thine abode My heart aspires, With warm desires, To see my God.

6 6 6 6 6 5 6 6 5 6 6 4 7

Detailed description: This is the second system of a musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves. The numbers 6, 6, 6, 6, 6, 5, 6, 6, 5, 6, 6, 4, 7 are written below the fourth staff, corresponding to the notes in the bass line.

The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glo - ries crown'd ;

6 6 7 6 8 7 7 6 6 5 7

Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.

6 7 7 6 6 6 7

## WORSHIP. S. P. M.

How pleas - ant 'tis to see, Kind - red and friends a - gree, Each in their proper sta - tion move,

4/2 6 6/4 6/5 6 5 6 4/3 6 6/4 7 6 5 6/4 8 7 5 3 6/4 7

And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

6/4 6 3 — 6 6 7 8 7 5 4 3 6 6 6 7 4

Maestoso.

To God, the mighty Lord, Your joyful thanks re - peat ; To him due praise af - ford, As good as

6 6 6  $\frac{4}{3}$  6  $\frac{5}{2}$  4 6  $\frac{4}{3}$  6  $\frac{5}{4}$  3 6 6 6 4 5 7 5- 6 6

he is great. For God does prove our constant friend, His boundless love shall have no end.

6 7  $\frac{4}{3}$  6 6 7 6  $\frac{4}{3}$  6 6 6 7

Maestoso.

Re - joice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

ev - er - more! Lift up your hearts, Lift up your voice! Re - joice! a - gain, I say, re - joice!

Tasto.

A - wake, our drowsy souls, And burst the slothful band; The wonders of this day, Our noblest

6 5 6 4 3 6 5 6 # # 3 6

songs de - mand. Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

6 8 7 6 6 3 6 7 6 6 6 6 8 7

Second Treble. Alto.

Jesus, our great High Priest, Hath shed his blood and died! My guilt conscience seeks - - - No sacrifice beside.

6 5 6 4 5 3 6 5 4 2 6 6 7

Second Treble. Alto F.

His precious blood did once atone, And now he pleads before the throne—His precious blood did once atone, And now he pleads before the throne.

F. 6 7 4 7 5 3 3 3 3 3 6 7

Lord of the worlds a - bove, How pleasant and how far, The dwellings of thy love, Thy earthly

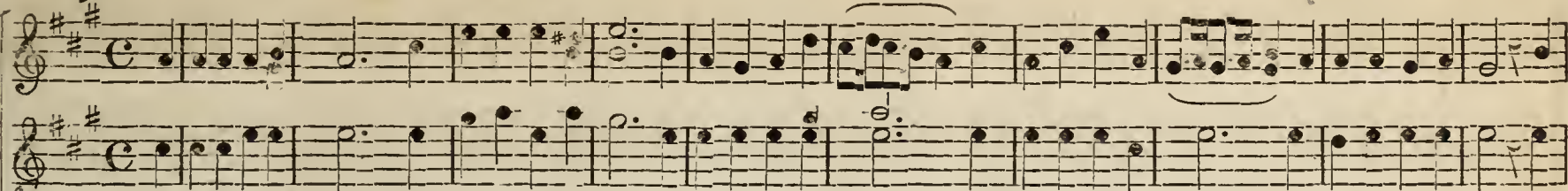
7 6 4 6 4 3 7

temples are ! To thine abode, My heart aspires, With warm de - sires, To see my God.

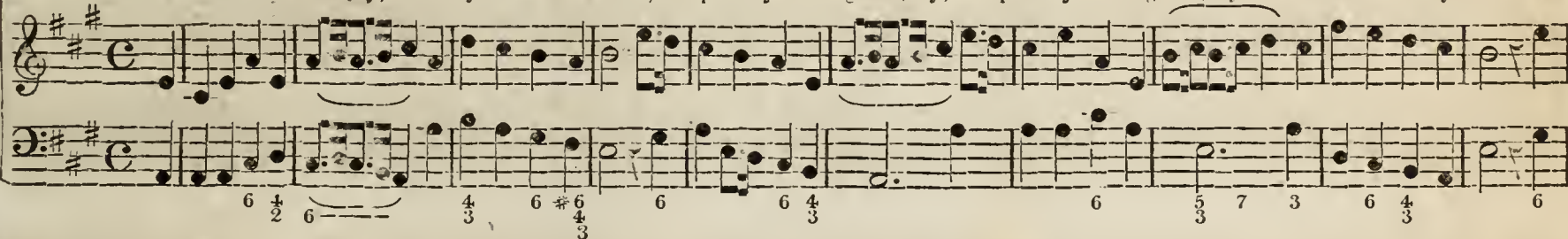
5 7 7 6 5 6 3 6 5 6 4 6 6 8 7

First system of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "A - wake! Awake! a - rise, And hail the glorious morn! Hark! how the angels sing, 'To you a". The bass staff includes figured bass notation: 6/5, 6, 4/3, 6/4, 5/3, #, 7, #, - 6.

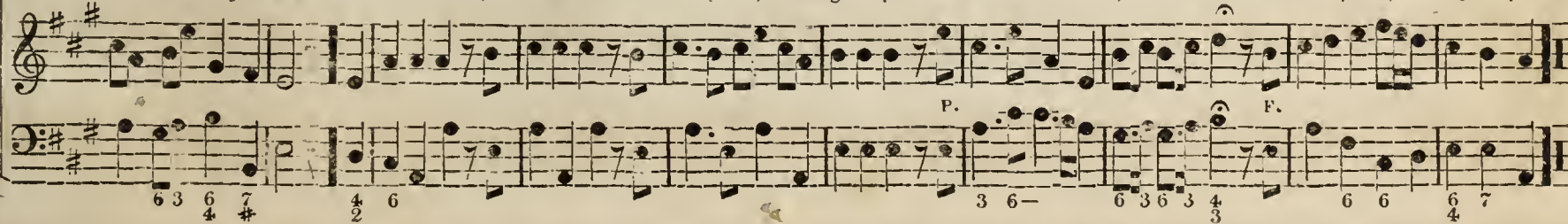
Second system of the musical score. It continues the four-staff format. The lyrics are: "Saviour's born!" Now let our hearts, In concert move, And ev'ry tongue be tun'd to love. The bass staff includes figured bass notation: 6/4, 7/#, 6, 4/3, 6, 4/3, 6, 4/3, 6, 6, 6/4, 5/3, 7.



Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ. Above the starry frame: A-



have the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.



First system of the hymn. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff.

Safely through an - oth - er week, God has brought us on our way; Let us now a blessing seek,

6 6 5 4 6 8 7 6 6 4

Second system of the hymn. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The time signature is common time (C). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff.

Waiting in his courts to - day; Day of all the week the best, Emblem of e - ter - nal rest.

6 6 5 4 6 6 6 6 6 6 5 4 3

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

6 6 5 4 7 4 3 4 6 5 6 7 4 3 6 6 6 4 3 6 5 4 3 6 6 6 3 6 6 3 6 7 6 6 4

Saviour, hide, Till the storm of life is past, Safe into thy haven guide, O receive, O receive, O receive my soul at last.

2d Treble. P. Alto. P. F.

5 6 5 3 8 7 6 5 5 6 6 7 6 5 6 5 6 5 3 4 6 6 7 6 4

*Largo é sempre piano.*

Children of the heav'nly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways!

6 6 7 3 6 6 7 8 7 # 6 6 8 7 6 6 7 8 7

88.

## BERNICE. Sevens.

Handel.

*Andante é sempre piano.*

Hark! my soul, it is the Lord, 'Tis thy Saviour, hear his word! Jesus speaks and speaks to thee, "Say, poor sinner, lov'st thou me."

6 6 6 6 5 4 3 4 3. 6 4 3 # 6 4 3 7 6 5 7 6 6 6 6 5 4 3 6 4 3 6 6 7 5 8 7 5 4 3

Light of life, se - raph - ic fire, Ev' - ry faint - ing soul in - spire! Love divine, thyself impart,

7 5 6 5 6 5 6 7 6 6 6 6 6 6 6

Shine in ev'ry drooping heart! Light of life, se - raph - ic fire, Ev'ry fainting soul inspire!

4 7 6 6 5 5 7 5 6 5 6 8 6 6 7

Moderato.

Son of God, thy blessing grant! Still supply my ev'ry want! Tree of life, thine influence shed,

With thy sap my spirit feed! Tree of life, thine influence shed, With thy sap my spirit feed.

Sov'reign Ruler, Lord of all. Prostrate at thy feet I fall; Hear, O hear, my ardent cry; Frown not, lest I faint and die!

Praise to God, im-mor-tal praise, For the love that crowns our days! Bounteous source of ev'ry joy, Let thy praise our tongues employ!

## ALCESTER.      Sevens.

When, my Saviour, shall I be, Per-fect-ly reign'd to thee, Poor and vile in my own eyes, On-ly in thy wisdom wise.

5 6 5 6 6 6 6 8 7 6 6 6 4 3 6 5 6 6 6 7 5 6 4 3 6 5 6 5 7 5 6 - 6 8 7

72.

## SICILIAN HYMN.      7. or 8 &amp; 7.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace! Streams of mercy, never ceasing, Call for songs of loudest praise.

5 6 5 5 6 5 6 6 3 5 6 8 7 7 8 7 6 5 6 5 6 6 6 6 6 8 7

Andantino.

While, with ceaseless course, the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.

7 5 3 7 6 5 4 6 4 2 6 4 3 6 5 6 5 3 7

2 4 2

Fixt in an e - ter - nal state, They have done with all below ; We a little longer wait, But how little none can know.

7 6 5 4 3 6 4 2 6 4 2 6 5 6 5 3 7 3

2 4 2

Ho - ly Father, God of love, Look with mercy from above! Let thy streams of comfort roll,

7 5 4 3 6 - 7 5 6 7 6 7 4 3 6 4 3 #6 3 #

Let them fill and cheer my soul! Let them fill and cheer my soul!

6 #6 3 6 5 4 # 6 5 6 6 5 4 3 #6 3

*Tutti.*

Ho - ly Father, God of love, Look with mercy from a - bove ! Look with mercy from above !

*Tutti.*

7 5 4 6 7 5 6 7 8 7 3 3 3 6 6 6 7

80.

WORTHING. 8's & 7's.

Scholz.

Glorious things of thee are spoken Zion, City of our God ; He whose word cannot be broken, Form'd thee for his own abode.

4 6 5 6 7 8 6 3 6 5 6 7 4 3 8 7 6 5 4 3 6 6 6 6 5 6 5 6 6 5 7 4 3

Lord! we come before thee now, At the feet we humbly bow; O! do not our suit disdain; Shall we seek thee, Lord, in vain?

6 6 6 6 5 7 6 5 6 # 6 6 5 7

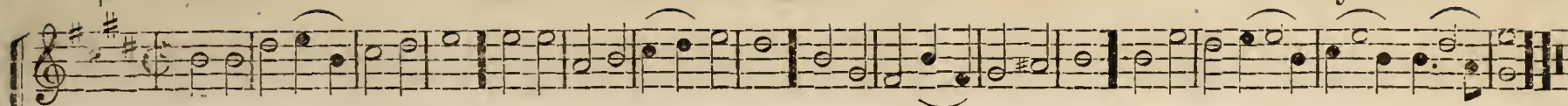
♪ 66.  
Largo.

ALSEN. 7. or 8 & 7.

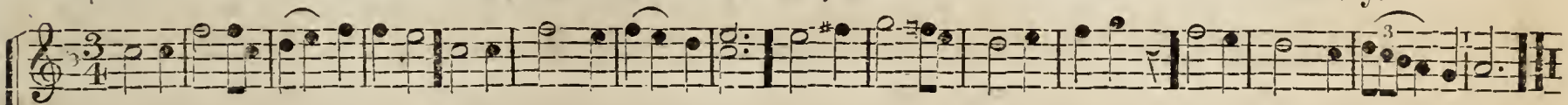
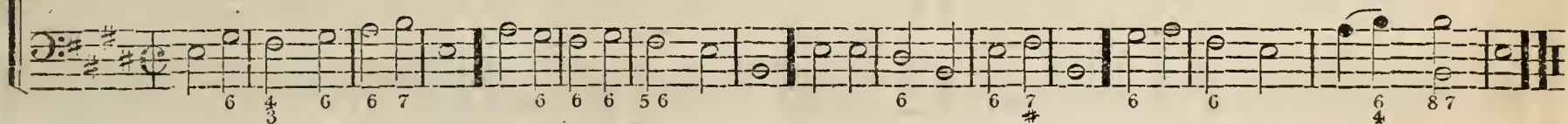
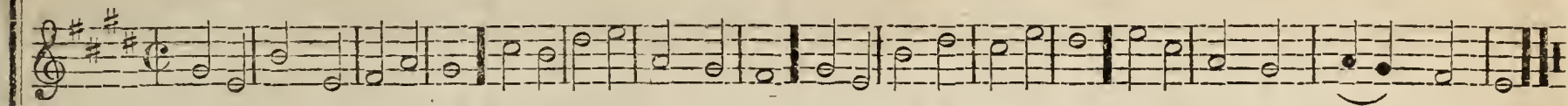
F. L. Abel.

Sovereign Ruler of the skies, Ever gracious, ever wise, All my times are in thy hand, All events at thy command.

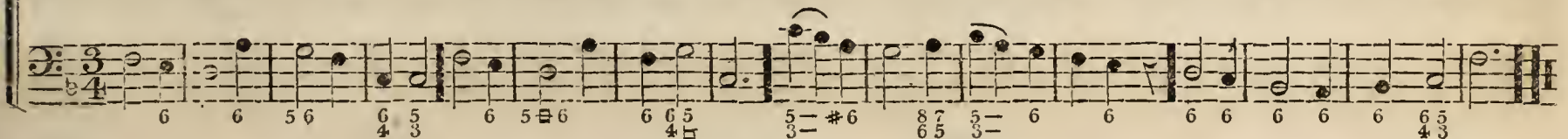
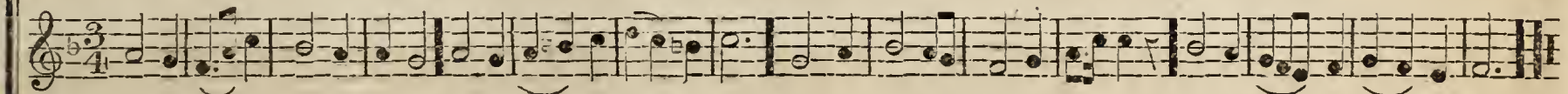
6 6 5 6 5 4 3 7 6 5 6 5 6 4 8 7 6 4 7 4 2 6 5 3 5 6 5 4 3 6 5 6 # 5 6 4 8 7



Morning breaks upon the tomb, Jesus dissipates its gloom ! Day of triumph through the skies—See, the glorious Saviour rise !



With my heart's sincere intention, Lord, my pray'r shall be preferr'd ; I will make melodious mention, Of the wonders of thy word.



Largo. Affettuoso.

O'er the hills I lift mine eyes, To those hills beyond the skies! Thence my soul her help derives.

There my ho - ly Re - fuge lives. There my ho - ly Re - fuge lives.

High in yonder realms of light, Far above these lower skies, Fair and exquisite - ly bright, Heav'n's unfading mansions rise,

Built of pure and massy gold, Strong and du - ra - ble are they ; Deck'd with gems of worth untold, Subjected to no decay.

Andante.

Gracious Spirit, love di - vine, Let thy light with - in me shine! All my guilty fears remove, Fill me full of heav'n and love.

6 4/3 6 7/4 5 5 6 6 7/4 3 4 3 - 6 6/4 6 4 3/4 4 3 6 5/4 - 6 4/3 6 7/4 5 6 6 7/4 3 4 3 6 #6 4/3 6 6/4 6 8 7

Speak thy pard'ning grace to me, Set the burden'd sinner free! Lead me to the Lamb of God, Wash me in his precious blood.

7 5/4 4 - 5 6 - 6 5/4 3 7 6/4 6 4 7 6 - 5 - 6 #6 4/3 6 7/4 5 6 6 7/4 3 6 5 - 5 6 4/3 6 8 7

Allegretto, Maestoso.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

6 5 7 6 4 7 6 7 5 3 6 4 7 6 4 4 3

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - men!

6 3 7 5 6 4 6 5 7 4 2 6 3 4 5 6 6 4 7

Morning breaks upon the tomb, Jesus dissipates the gloom! Day of triumph thro' the skies--See, the glorious Saviour rise!

6 6 8 7 6 8 7 7 6 6 6 5 6 4 3 6 8 7

72. *Dolce é Sostenuto.*

REUBENS. 8 &amp; 7.

Paesiello.

1. When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

2. So my bosom comforts languish, Like a lil - ly over-blown, And my heart is fill'd with anguish, When I see my Saviour frown.

7 6 6 7 6 6 6 8 7 6 6 6 6 7

Lo! he comes with clouds, de - scend - ing, Once for favour'd sin - ners slain,  
Thousand, thousand saints at - tend - ing, Swell the triumph of his train.—

8 7 6 5 6 8 6 5 6 3 6 5 4 3

Hal - le - lu - jah! Hal - le - lu - jah, Hal - le - lu - jah! Je - sus now shall ever reign.

Solo. Tutti. F.

Solo. Tutti. F.

6 3 5 6 5 6 6 8 7

Rise, ye saints, to praise your King! All your sweetest passions raise, Holy pleasure while you sing, Blending with your notes of praise!

72.  
Maestoso.

GANGES.      8, 7, or 8, 7 & 4.      Beethoven.

Praise the Lord, the great Creator, Bounteous source of ev'ry joy : Praise him all ye works of nature : Let his praise our tongues employ !

The musical score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature has one sharp (F#). The time signature is common time (C). The tempo/mood is Maestoso. The piece is titled "GANGES" and is numbered 72. It is attributed to Beethoven. The lyrics are: "Praise the Lord, the great Creator, Bounteous source of ev'ry joy : Praise him all ye works of nature : Let his praise our tongues employ !". Below the staves, there are various musical markings and fingerings, including numbers like 4, 6, 5, 3, #, 6, 5, 7, #6, 4, 5, 6, b7, 5, 4, 3, 6, #6, 6, 6, 4, 5, 7.

First system of musical notation for 'Calvary'. It consists of four staves: two treble and two bass. The melody is written in the first treble staff. The lyrics are: 'Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sun der,'. Below the staves are numerical figures: 8 7, 8 7 6 5, 3 5 4 3, 6 # 6, 6 4, 8 7, #, 7 4 3, # 7 8, 6, 2.

Second system of musical notation for 'Calvary'. It consists of four staves: two treble and two bass. The melody continues in the first treble staff. The lyrics are: 'Shakes the earth and veils the sky! "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry.' Below the staves are numerical figures: 5 3, 6 # 6 3 6, 6 4, 5 7, #, 6 5, 4 3, 6 5, 4 3, #, 4 2, 6 4, 6 4, 8 7.

Perdendosi. A tempo.

Andante.

In the floods of trib-u-la-tion, While the billows o'er me roll, Je-sus whispers con-so-lation,

And sup-ports my fainting soul— Sweet af-flic-tion!—Sweet af-flic-tion—That brings Je-sus to my soul!

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! re-fresh us with thy blessing: Oh! re-fresh us with thy grace—Oh! re-fresh us—Oh! re-fresh us—Oh! re-fresh us with thy grace.

Lord, in mer-cy, oh! pro-tect us! Keep, oh! keep us thro' the day! Thou a-lone canst on-ly save us;

6/5 7 6-5 5 6 6 4 7 6 5 4 3 7 5 6 4 7 6 5 4 4 6

Un-to Thee we sing and pray Lord, in mer-cy, oh! pro-tect us! Keep, oh! keep us thro' the day!

6 6 6 7 6 5 6 5 7 7 7 6 5 6 5 6 4 7

Moderato.

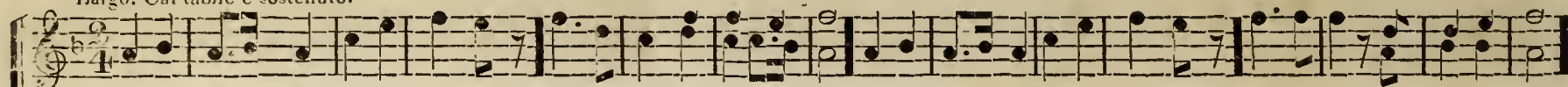
Lord, dismiss us with thy blessing, Fill our hearts with joy and peace! Let us, each thy love possess - ing,

6 7 6 5 6 4 3 6 7 4 2 6 6 4 3

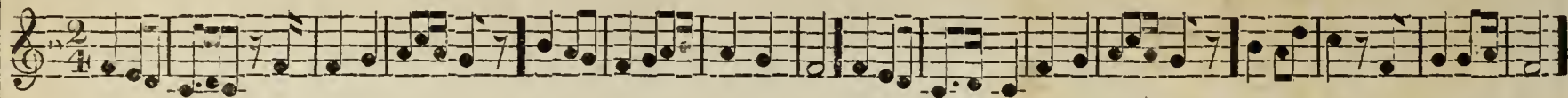
Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! re - fresh us! Trav'ling thro' this wil - der - ness!

6 6 5 6 4 3 6 4 7 6 5 6 4 2 6 5 7 6 6 6 7

Largo. Cantabile é sostenuto.

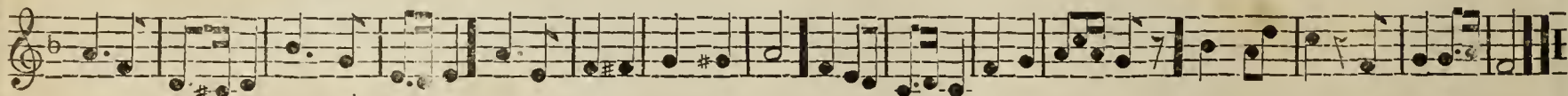
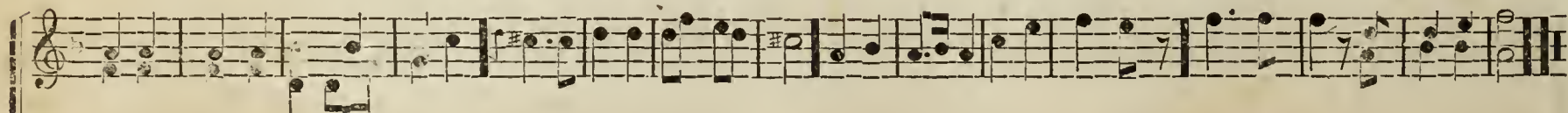
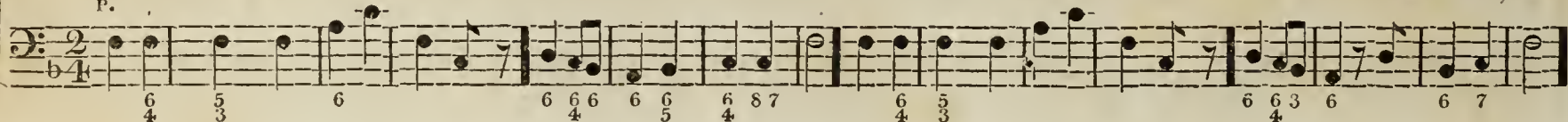


P.

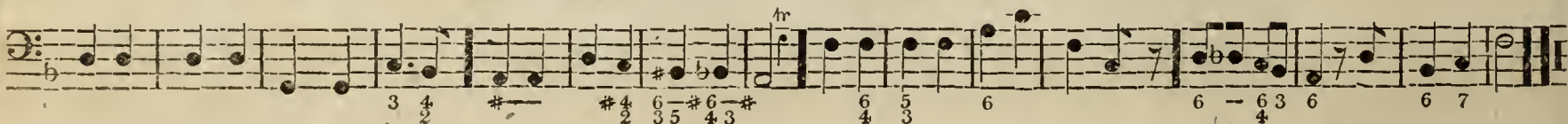


See the leaves, around us falling, Dry and wither'd to the ground ! Thus to thoughtless mortals calling, In a sad and solemn sound—

P.



" Sons of Adam, (once in Eden, " When like us, he blighted fell,) " Hear the lecture we are reading, " Tis, a - las ! the truth we tell !"



Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran-si-to-ry things, Tow'rds heav'n thy native place.

2d Treble. P. Alto. F.

Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepar'd above.

P. F.

*Andante é dolce.*

P. F.

See from Zion's sacred mountain, Streams of liv - ing water flow! God has open'd there a fountain,

P. F.

6 5 4 3 6 7 4 3 5 7 3 6 6 4 8 7 5 8 7 5 6 6 6 4 7 = 3 6 5 4 3 6 7 4 3 5 7 3 6 6 4 8 7

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

This sup - plies the plains be - low. They are blessed— They are blessed, Who its sovereign

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

5 8 7 5 6 6 6 4 7 5 = 3 Blessed, 7 6 4 = 5

virtue know. They are blessed— They are blessed, Who its sov'reign virtue know.

Tutti F.

Figured Bass: 6/4, 7/4, 5, 6/5, 4/3, 6/4, 7, 3, 5/7, 3, 6, 6/4, 8/7, 5, 5, 6/5, 6/4, 7/5, 3

69.  
Expressivo.

EASTABROOK. 8 &amp; 7.

Dr. Boyce.

Expressive.

Weigh the words of my profession, Lord, in thy in - dul - gent scale, Of a Father's prepossession, Let my thoughts themselves avail!

Lord, not e'en an - gel - ic nature, Can sustain thy brightness near; How then can a mortal creature, Dare to meet thy eye severe?

6 5 6 7 6 # # 6 7 6 # 6 # 6 3 6 5 6 7 8 7 5 8 7 6 5 #

Andante.

Guide me, O thou great Jehovah, Pilgrim thro' this barren land!

I am weak, but thou art mighty, Hold me with thy pow'ful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!

Ta-to.

6 6 8 7 b7 7 6 6 8 7

72.

EDYFIELD.

Sevens.

C. L. Latrobe.

Lord! submissive make us go, Gladly leaving all below; Only thou our Leader be, And we still will follow Thee.

6 6 4 3 6 6 4 3 8 7 6 4 3 4 3 6 6 6 7

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, A - bove the

6 6 4/3 6 6 4 6 6 3/4 6 6 4 5 4 6 5 6

starry frame. Your voices raise, Ye cher - u - bim And ser - a - phim, To sing his praise.

6 7 4 3 6 5 4 6 6 4 6 6 6 5 4 3

Largo Expressivo.

Solo. Tutti. Solo.

When the vale of death ap - pears, (Faint and cold this mor - tal clay,) Kind Fore-runner sooth my fears,

Solo. Tutti. Solo.

Organ. Voice. 7 6 6 7 6 8 7 4 3 4

Tutti. F. Tutti. F. Tutti. F.

Light me thro' the darksome way! Light me thro' the darksome way! Break the shadows, break the shadows,

Voice. 6 8

Ush - er in e - - ter - nal day. Sym.

84.

## GOSHEN. Eights.

Ye angels, who stand round the throne, And view my Immanuel's face, In rapturous songs make him known, Tune all your soft harps to his praise !

F.

My gracious Redeemer I love, His praises aloud I'll proclaim. And join with the armies above, To shout his a - dor - a - ble name.

6 6 8 7 6 4 2 6 4 3 6 5 - 6 5 4 3 6 5 6 6 5 4 3 5 6 5 4 3 6 6 8 7

84.  
Grazioso.

SPRING. Eights.

Thos. Clark.

1. The winter is over and gone: The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

2. Shall every creature around, Their voices in concert unite, And I the most favour'd be found, In praising to take less delight?

5 3 5 4 3 5 6 7 3 6 5 6 6 6 4 7 5 4 3 6 6 6 5 4 3 6 6 6 6 6 6 6 8 7 6 5 4 3 2

3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell.
4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies :

The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

Christ our Lord is risen to-day, Hal - le - lu - jah, Sons of men and angels say, Hal - le - lu - jah,

6 6 6 5 4 3 4 3 5 6 4 3 6 6 8 7 6 6 5 6 4 3 6 5 4 3 4 3 6 5 6 4 3 6 6 8 7

Raise your songs and triumph high, Hal - le - lu - jah, Sing, ye heav'ns, and earth reply, Hal - le - lu - jah.

#6 6 4 3 #6 4 3 6 5 #6 4 3 6 8 7 4 2 6 6 6 5 4 3 6 4 3 6 4 3 6 6 6 5 7

Dolce.

The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kindly provide. To sheep of his

6 5 4 3 6 5 4 3 # 6 4 3 = 3 # 3 # 6 4 3 6 3 6 4 2 = 6 4 3

Solo. P. Tutti F.

pasture his mercies abound. His care and protection, His care and protection, His care and protection his flock will surround.

Solo. P. Tutti F.

6 3 - 6 6 4 3 6 # 6 4 3 4 2 6 5 6 4 7 -

*Affettuoso.*

The day is far spent, the ev'ning is night, When we must lay down the body and die.

7 6 5 8 7 6 6 5 7 6 5 8 7 6 6 5  
5 4 # 6 5 4 # 5 4 # 6 5 4 # 6 5 4 #

*fz*

Great God, we sur - ren - der our dust to thy care ; But, oh ! for the summons our spirit prepare.

*fz*

6 5 6 5 5 8 7 6 5 # 6 # 6 3 2 5 3 5 6 6 6 8 7  
4 3 5 4 6 5 4 # 4 4 3 2 4 3 5 6 4 4 #

Behold! the Judge descends, his guards are nigh: Tempest and fire attend him down the sky. Heav'n, earth, and hell draw near; let all things come,

4 3 6 4 3 6 6 4 3 6 6 6 6 4 5 7 6 # 6 4 3 # 6 8 7 6 5 4 #

To hear his justice and the sinner's doom! "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands!"

# # 6 6 # 6 6 6 8 7 6 7 6 4 3 6 # 6 6 6 4 3 6 6 5 6 6 5 7

Not to our names, thou only just and true, Not to our worthless names is glory due ; Thy pow'r and grace, thy truth and justice claim,

7 7 4 3 6 6 5 6 4 3 6 # 6 4 3

Immortal honours to thy sov'reign name. Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, "Where is your God?"

5 6 - 4 3 5 7 6 5 3 6 - 5 6 4 3 6 6 7 # 6 5 4 2 6 4 6 6 4 8 7

Lo! he comes with clouds de - scend - ing, Once for favour'd sinners slain; Thousand, thou-and saints at - tend - ing,

Swell the triumph of his train. Hal - le - lu - jah! Hal - le - lu - jah! God appears on earth to reign.

Maestoso.

Oh! praise ye the Lord, pre - pare a new song! And let all his saints in full concert join!

6 6 5 = 5 3 = 6 4 3 6 6 6 3 6 4 5

With voices u - nit - ed, the anthem prolong, And shew forth his praises in mu - sic di - vine.

6 5 4 6 3 6 4 5 3 6 4 7 4 3 6 6 6 3 6 4 7

Maestoso.

Oh! praise ye the Lord, prepare your glad voice, His praise in the great as - sem - bly to sing;

6 6 5 6 5 7 6  $\begin{smallmatrix} \#6 \\ 4 \\ 3 \end{smallmatrix}$  6  $\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$  7  $\#$

In their great Cre - a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King!

$\#$   $\begin{smallmatrix} \#6 \\ 4 \\ 3 \end{smallmatrix}$  6 6 5 6  $\begin{smallmatrix} \#6 \\ 4 \\ 3 \end{smallmatrix}$  6  $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$  6 5 7  $\#$

The God of glory sends his summons forth, Calls the south nations and awakes the north ; From east to west his sov'reign orders spread,

6 #6 4 3 # 6 5 6 4 3 6 8 7 6 5 3 6 6 8 7 7 6 3 #

Thro' distant worlds and regions of the dead.—The trumpet sounds ; hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices !

7 6 3 # 6 7 # 6 6 # 5 6 4 3 6 7 6 7 6 8 7 #

Alto ad lib.

Come, saints, and a - dore him : come bow at his feet ! Oh ! give him the glory, the praise that is meet !

6 4 3 7 6 5 3 6 4 3 7 6 5 3 6 4 3 5 7 7 #

Let joyful ho - san - nas un - ceasing a - rise, And join the full chorus that gladdens the skies.

6 4 5 3 5 8 7 6 5 4 3 6 4 3 3 7 6 5 3 6 4 3 5 7 7 #

Glory to God on high! Let earth and skies reply, Praise ye his name! His love and grace adore, Who all our sorrows bore! Sing aloud,

*Tasto* *P.* *Cres.*

6 6 6 5 6 6 # 3 8 5 # 6 6

evermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb!— Sing aloud, evermore, Worthy the Lamb!

*F.* *F.*

6 7 3 6 6 5 6 3 3 3 3 3 3 # 6 # 3 3 3 3 3 3 6 6 7 5 6 6 5

Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days!

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace.

The first system of the musical score consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom two staves are bass clefs with a key signature of one sharp (F#). The music is in common time (C). The lyrics are written below the second staff. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The lyrics are: "The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kind - ly provide,". The music is written in a simple, folk-like style with many eighth and sixteenth notes. There are some slurs and ties. At the end of the system, there are some numbers: 7, 6, 6 5 4 3, 6, 7, 6, 6 4, 7.

The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kind - ly provide,

The second system of the musical score consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom two staves are bass clefs with a key signature of one sharp (F#). The music is in common time (C). The lyrics are written below the second staff. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The lyrics are: "To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his flock will surround." The music is written in a simple, folk-like style with many eighth and sixteenth notes. There are some slurs and ties. At the end of the system, there are some numbers: 7, 7, 5 6 7 #, 7, 6, 6 4, 7.

To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his flock will surround.

Thou only Sov'reign of my heart, My refuge, my al - migh - ty friend ; And can my

6 6 5 6 6 6 4 5 7 6 #

soul from thee de - part, On whom a - lone my hopes de - pend ? On whom a - lone my hopes de - pend ?

6 6 4 5 7 6 6 6 5 6 # 6 8 7 5 # 6 5 3 7

Thus far the Lord hath led me on, Thus far his pow'r prolongs my day: And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

Happy the church, thou sacred place, The seat of thy Cre-a tor's grace; Thy holy courts are his abode. Thou earthly palace of our God.

Awake, my soul, to' hynns of praise, To God the song of triumph raise; Adorn'd with maj - es-

6 5 6 4 3 6 #6 4 3 5 6 5 4 3 7 6 5 4 6 #

ty di - vine, What pomp, what glo - ry, Lord, are thine! What pomp, what glo - ry, Lord, are thine!

P. F. P. F.

6 4 7 # 5 6 6 4 5 3 5 6 6 4 8 7 7

## NAZARETH. L. M.

Return, my soul, and sweetly rest, On thy Almighty Father's breast; The bounties of his grace adore, And count his wond'rous mercies o'er.

6  $\frac{4}{3}$  8 7 6  $\frac{8}{\sharp}$  7 6  $\frac{6}{4}$   $\frac{8}{7}$   $\frac{4}{3}$  6  $\frac{4}{2}$  6  $\frac{4}{3}$  7 6  $\frac{4}{3}$  6 6  $\frac{6}{4}$  8 7

♩ 76.

## BRAMCOATE. L. M.

Awake, my tongue, thy tribute bring, To him, who gave thee pow'r to sing; Praise him, who is all praise above, The source of wisdom and of love.

6 7 6 8 7 6  $\frac{\sharp 6}{4}$  6 7 6  $\frac{4}{2}$  6 6 6  $\frac{6}{4}$  8 7

Sal - va - tion is for - ev - er nigh The souls that fear and love the Lord; And grace, de - scend - ing

P. Cres.

6 6 6 7 6 4 = = = = 5 6 6

from on high, Fresh hopes of glo - ry shall af - ford. Fresh hopes of glo - ry shall af - ford.

F. Tasto.

6 7 6 #6 8 3 3 3 6 6 4 7 5 6 7

Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - tor's praise:

But, O, what tongue can speak his fame! What mortal verse can reach the theme.

Jehovah reigns, his throne is high, His robes are light and majesty; His glory shines with beams so bright, No mortal can sustain the sight.

Sing to the Lord with joyful voice; Let ev'ry land his name adore; Let earth, with one united voice, Resound his praise from shore to shore.

My soul, thy great Cre - a-tor praise : When cloth'd in his celestial rays, He in full majesty appears, And, like a robe his glory wears.

4/3 6/4 4/2 6 6 #6/4 6/3 6/3 6/4 8/7 6 6 #6 6 8/5 7/# 6/4 4/3 6/4 4/2 6

♩ 66.

## WEIMAR.

L. M.

German Tune ; "Wer nur den lieben Gott lässt walten." Christian Newmark, 1660.

Thro' ev'ry age, eternal God, Thou art our rest, our safe abode ; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

6 6/5 # # 8/7 7 8/7 8/7 5/6 6/4 8/7 4/#

Ye sons of men, with joy re - cord, The various wonders of the Lord;

And let his pow'r and good - ness sound, Thro' all your tribes the earth a - round.

First system of the musical score. It consists of four staves. The top two staves are in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Father of all! omniscient Mind! Thy wisdom who can comprehend? Its highest point what eye can find?

Figured bass notation below the bottom staff: ♯ - 6 ♯ ♯<sub>2</sub> 6 ♯<sub>4</sub> 6 5 6 6<sub>4</sub> 8 7 ♯ 6 6 4 3

Second system of the musical score. It consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the staves.

Or to its lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend.

Figured bass notation below the bottom staff: 4 6 4 3 6 6 7 ♯ - 8 7 6 5 ♯<sub>4</sub> 2 6 ♯<sub>4</sub> 3 3 - 6 6 8 7 ♯ -

O Thou, that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.

Come let us join our cheerful songs With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one. But all their joys are one.

## St. CECILIA. C. M.

Counter.

Treble.

Give to the Lord, ye sons of men, Give ye with one accord, All praise and honour, might and strength, Un - to the living Lord.

6 6 7 7 6 5 6 6 6 6 8 7 4 3 2 6 5 6 6 7 6 7 4 3

84.

## CANTON. C. M.

When all thy mercies, O my God, My ris - ing soul surveys; Trans - port-ed with the view I'm lost, In wonder, love and praise.

6 5 7 5 6 3 6 6 5 4 6 5 6 4 3 6 5 6 5 6 7 6 6 6 6 7

E - ter - nal Father, God of love ! Oh ! hear a humble suppliant's cry ; Bend from thy lofty seat above,

6 6 5 6 # 6 6 6 5 6 5 6 # 6 6 6 8 7 6 # 6 7

4 # 4 3 4 3 4 # 4 3 4 # 4 3

Thy throne of glorious maj - es - ty : Oh ! deign to hear my feeble voice, And bid my drooping heart re - joice.

6 # 6 7 6 6 5 6 # 6 6 6 5 6 5 6 # 6 6 8 7

4 # 4 # 4 # 4 3 4 # 4 3 4 # 4 3

First system of the musical score for 'Westmoreland'. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the Treble staff. The lyrics are: 'I'm not asham'd to own my Lord, Or to de - fend his cause, Maintain the honour of his word, The glo - ry of his cross.' The score includes various musical notations such as notes, rests, and bar lines. Below the Bass staff, there are figured bass numbers: 6, 4, #, 7, 6, 6, 6, 8, 7, 6, 4, #, 7, 6, 6, 6, 8, 7.

Second system of the musical score for 'Westmoreland'. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the Treble staff. The lyrics are: 'Je - sus, my God! I know his name; His name is all my trust: Nor will he put my soul to shame, Nor let my hope be lost.' The score includes various musical notations such as notes, rests, and bar lines. Below the Bass staff, there are figured bass numbers: #, 6, 4, 3, 6, 6, 8, 7, 6, 4, #, 7, 6, 6, 6, 8, 7.

For - ever blessed be the Lord, My Saviour and my Shield : He sends his Spirit with his word, To arm me for the field.

6 4 6 8 7 #6 6 5 #6 6 5 1 6 8 7

In a h - o - meries ! in thy word, What endless glory shines ; For ev - er be thy name ador'd, For these ce - les - tial lines.

6 7 6 6 7 6 4 1 9 8 7 6 5 5 6 6 7

How long wilt thou conceal thy face? My God, how long delay? When wilt thou send thy heav'nly rays To drive my fears away?

6 #6 6 # - 6 7 #6 # - 6 6 8 7 3 6 5 4 3 # 5 6 6 8 7 4 #

How long shall my poor lab'ring soul Struggle and toil in vain? Thy word can all my foes control, And ease my raging pain.

# 5 # 6 4 3 6 - 5 # 3 6 # 5 # 3 # 6 6 8 7 5 #

Strait is the way, the door is strait That leads to joys on high ; 'Tis but a few that find the gate, While crowds mistake, and die.

6 # 7 9 8 # # 8 7 6 # # 6 5 8 7

Your harps, ye trembling saints, Down from the willows take ! Loud to the praise of love di - vine, Bid ev'ry string awake !

4 3 7 # 6 4 3 5 7 4 3 7 5 # 6 8 7 6 6 5 4 3

My gracious God, how plain, Are thy directions giv'n! O may I never read in vain, But find the path to heav'n.

6 6 6 7 6 7 6 6 # 6 6 8 7  
4 3

♩ 69.

## DARTMOUTH.

S. M.

Is this the kind return, And these the thanks we owe, Thus to abuse e - ternal love, Whence all our blessings flow?

6 6 6 8 7 6 6 6 5 6 8 7 # # 9 8 5 8 7  
4 # 4 # 3 7 6 4 #

Father of all! E - ter - nal mind! In un - cre - at - ed light enshrin'd! Immensely good and great!

8 7 6 4 3 8 7 8 7 6 6 6 7

Thy children form'd and blest by Thee, With filial love and homage pay Their homage at thy feet.

6 6 6 8 7 6 6 6 8 7 6 6 6 8 7

How pleas'd and blest was I To hear the people cry "Come, let us seek—Come, let us seek our God to-day."

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are for the piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both sharing the key signature and time signature. The lyrics are written below the vocal staves. The piano part includes fingerings (6, 6, 7, 6, 5, 6, 6, 4/3, 6, 5, 5, 8, 7, 5, 6, 6, 5) and a 3/2 time signature.

Yes, with a cheerful zeal, We'll haste to Zi-on's hill, And there our vows—And there our vows and honors pay.

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics are written below the vocal staves. The piano part includes fingerings (6, 6, 6, 4, 6, 4/3, 4/2, 6, 4/3, 6, 6, 6, 3, 4, 6, 4, 6, 7) and a 3/2 time signature.

Holy wonder heav'nly grace, Come, inspire our humble lays— Come, inspire our humble lays ;

6 4 3 6 6 4 3 6 5 8 7

While the Saviour's love we sing, Whence our hopes and comforts spring—Whence our hopes and comforts spring.

6 4 3 6 7 6 5 6 6 6 6 6

May the grace of Christ our Saviour, And the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above!

Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.

To God, the Father's throne, Per - pet - ual honours rise, Glo - ry to God the Son, To God the

6 4/3 4/3 8 7 6 4/3 6 6 6 4/3 6 4/3

Spir - it praise: And while our lips their trib - ute bring, Our faith a - dore the name we sing!

6 6 4 7 6 4/3 6 4/3 6 5 4/3 6 4/3 6 6 4/3 7

Sal - va - tion is for - ev - er nigh The souls that fear and trust the Lord ;

7 6 6 8 7 6 6 4 2 6 9 8 6 5 4

And grace, de - scending from on high, Fresh hopes of glo - ry shall af - ford.

6 7 6 5 3 6 6 6 4 7

Thee will I thank, and day by day Form to thy praise the joyful lay ;

6 6 6 7 5 6 5 6 6 5 #

From morn to eve the song ex - tend, Thee boast my Father, Thee my friend.

5 3 5 3 6 4 2 6 4 3 6 5 6 6 8 7

Happy the church, thou sacred place, The seat of thy Cre - a - tor's grace ;

4 3 6 6 6 6 6 4 5 3 6 6 5 6 6 4 7 #

Second Treble. Alto.

Thine ho - ly courts are his a - - bode, Thou earthly palace of our God.

6 4 3 6 6 7 4 5 6 5 4 3

Second Treble

My shep - herd will sup - ply my need, Je - ho - vah is his name ;

5 6 4 3 6 6 #

In pastures fresh he makes me feed, Be - side the living stream—Be - side the liv - ing stream.

7 8 4 3 7 8 4 3 6 6 6 6 9 8 6 5 7 6 4 3

Come, Holy Spirit, come; Let thy bright beams arise: Dispel the sorrow from our minds, The darkness from our eyes.

6 6 7 6 5 4 6 6 4 3 6 5 6 6 8 7

## ANTHEM. From Ps. 66 and 134.

Handel.

Tenor. Mod. Maestoso. Sosten.

O praise the Lord with one consent, O praise the Lord with one consent, And mag - ni - fy his name. Praise the Lord with one con-

5 4 6 5 -6- 4 6 5 6 5 6 6

sent, And mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, His worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim.

sent, And mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, his worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim.

5 5 6 7 5 4 3 6 -- 7 3 6 5 3 3 3 5 4 3 7 5 6 7 5 5 3

Tenor.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

Air. Allegro. Staccato. Forte. Sym. Sym.

6 6 6 6 6 8-5- 6 6 6 6

## ANTHEM, Continued.

lands, O be joyful in God, all ye lands, make his praise glo - rious. O be joyful in God, all ye lands, in God all ye

lands, in God all ye lands, in God all ye lands, O be joyful in God all ye lands, Make his praise glo - rious.

lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands, Make his praise glo - rious.

6 6 6 6 6 3 4 5 5 6 4 6 4 6 4 6 6 6 6 6

Org. 6 4 6 4 6 4 6 6 6 6

Fortis. Dim. Cres.

6 3 3 5 3 6 5 6 5 6 3 6 6 5 3 6 4 5 3

Voice.

Be - fore Je - ho - vah's awful throne, Ye nations bow with sa - cred joy ! Know that the Lord is

God a - lone, He can cre - - ate, and he de - stroy, He can cre - ate, and he de - - stroy.

## DENMARK, Continued.

Andante

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole notes, mostly rests, with some eighth notes at the end. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes and quarter notes. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes and quarter notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes and quarter notes. Below the fourth staff are the following figures: 6 6, 6 5, 6 6 5, 7, 6 5, 5 6 7.

Trio.

P. His sov<sup>l</sup> - reign pow'r, with - out our - aid, Made us of clay, and form'd us men; And when, like

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of whole notes, mostly rests, with some eighth notes at the end. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes and quarter notes. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes and quarter notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth notes and quarter notes. Below the fourth staff are the following figures: 6 6, 7 6, 6 5, 6, 6 7 5, 6 6 5, 6, 6 7 5, 6 6 5.

wand'ring erep we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.

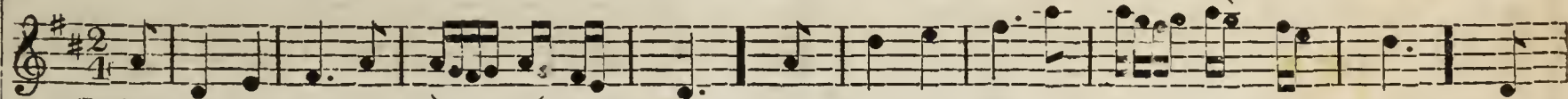
Con Spirito.



Tutti F



We'll crowd thy gates with thank - - ful songs, High as the heav'ns our voic - - es raise ; And



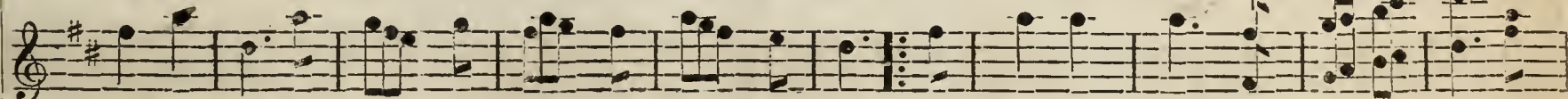
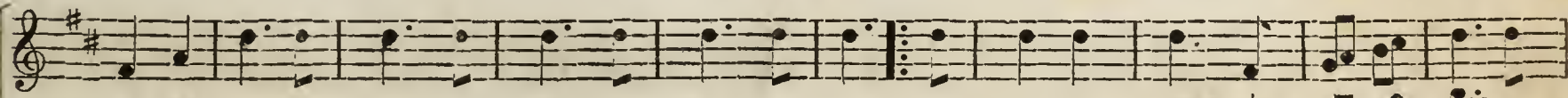
Tutti. F.



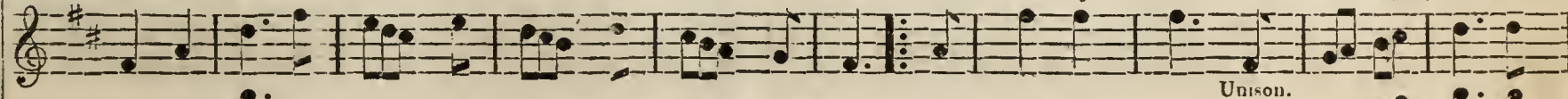
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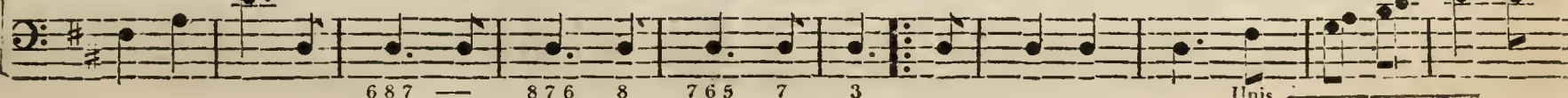
6



earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall



Unison.



6 8 7  
5 3 5  
4 4  
3 2

8 7 6  
3 5 4

8  
3

7 6 5  
5 4 3

7  
5 4 2

3

Unis.

fill thy courts with sounding praise, Shall fill, shall fill thy courts with sound - ing praise.

Unison.

5 5 6 6 7 6 6 5 6 6 4 8 7

Wide! Wide as the world is thy com - mand, Vast as e - ter - ni - ty, e - ter - ni - ty, thy love;

Unison.

6 4 7 5 6 4 5

First system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff.

Firm as a rock thy truth shall stand, When roll - ing years shall cease to move, shall cease to

6 4 3 6 4 3 6 7 5 6 3 6 4 3 6 4 3 5 8 7

Second system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the second staff.

move, When roll - ing years shall cease to move, When roll - ing years shall cease to move.

6 7 6 5 6 7 6 5 5 3 3 3 6 6 6 8 7

Larghetto.

P.

The voice of free grace cries escape to the mountain ! For all that believe Christ hath open'd a fountain, For sin and uncleanness, and

P.

ev' - ry transgression : His blood flows so freely, in streams of salvation, His blood flows so freely, in streams of salvation.

## CHORUS.

*p.*

Hal - le - lu - jah! to the Lamb, who has bought us a pardon! We'll praise him a - gain, when we

5 6 3 4    6 5 4 3    5 5 3 4    5 6 5 3    6 5 4 3    5 4 3 2

pass over Jord: n. We'll praise him a - gain, When we pass over Jordan.

4 5    4 5    4 5    3

Let Zion and her sons re - - joice, Behold the promis'd hour ;

Let Zion and her sons re - - joice, Her God hath

Let Zi - on and her sons re - joice, Be - hold the promis'd hour ; Her God hath heard her

Let Zion and her sons, her sons re - joice, Behold the promis'd hour, the promis'd hour ;

6 4 3 — 6 3 7 6 6 5 4 3 6 5 — 6 5 6 — 7 7

Her God hath heard her mourning voice, Her God hath heard her mourning voice,

heard, hath heard her mourning voice, And will ex - alt his pow'r, And will exalt his pow'r. And will exalt

mourning voice, Her God hath heard her mourning voice,

Her God hath heard her mourning voice, her mourning voice,

5 — 6 6 7 3 — 5 6 3 6 6 5 6 4 8 6 6 6 5 6 6 4

The image shows a page from a musical score for 'The Creation' by Joseph Haydn. It features four staves: Soprano, Alto, Tenor, and Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: 'From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-'. The Soprano staff begins with a forte (F.) dynamic. The Alto staff has lyrics underneath. The Tenor staff begins with a forte (F.) dynamic. The Bass staff has figured bass notation underneath. The music is in a grand staff format with a key signature of two flats and a 3/4 time signature. The lyrics are written below the Alto and Tenor staves. The Soprano staff has a forte (F.) dynamic marking. The Bass staff has a forte (F.) dynamic marking. The music is divided into measures by bar lines. There are various musical notations including notes, rests, and accidentals. The lyrics are: 'From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-'. The Soprano staff has a forte (F.) dynamic marking. The Bass staff has a forte (F.) dynamic marking. The music is in a grand staff format with a key signature of two flats and a 3/4 time signature.

[illegible]

First system of musical notation for 'DENBIGH, Continued.' It consists of four staves. The top two staves are in treble clef with a key signature of two flats (Bb, Eb). The bottom two staves are in bass clef with the same key signature. The music is in common time. The lyrics 'Lord, E - ter - nal truth at - tends thy word ; Thy praise shall sound from shore to shore, Till suns shall' are written below the staves. Performance markings 'P.' and 'F.' are placed above the staves. Fingerings are indicated by numbers 1-5 below the bass staff.

Lord, E - ter - nal truth at - tends thy word ; Thy praise shall sound from shore to shore, Till suns shall

Second system of musical notation for 'DENBIGH, Continued.' It consists of four staves, continuing from the first system. The notation and key signature remain the same. The lyrics 'rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.' are written below the staves. Performance markings 'P.', 'F.', and 'F.F.' are placed above the staves. Fingerings are indicated by numbers 1-7 below the bass staff.

rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.

Largo. Second Treble.

*P.*

Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying!—

*P.*

6 6 6 6 4 6 5 4

*Cres.* *P.*

Oh! the pain, the bliss of dying! Cease, fond nature, cease thy strife, And let me languish into life!

*Cres.* *P.*

6 7 6 6 4 5 6 6 6 6 6 5 4



steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me, my soul, can this be death?

6 5 4 3 6 5 4 3 6 5 4 3 7 6 5 4 6 5 4 3 6 5 4 3 6 5 4 3

88. Andante.

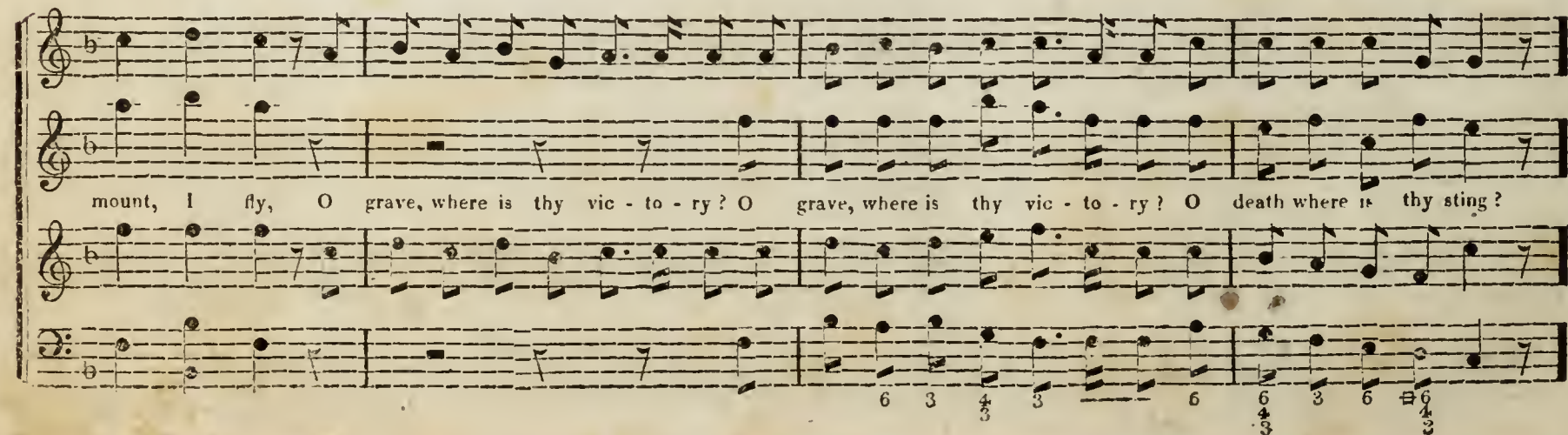
Tell me, my soul, can this be death! The world re - cedes, it dis - ap - pears; Heav'n opens

# 3 6 6 5 6 4 3 6 6 6 5 3 6 6



on my eyes! my ears with sounds se - raph - ic ring! Lend, lend your wings! I

4/3 6/5 6/4 5/3 3 2 6 5 6 3 5 7 5/4 2



mount, I fly, O grave, where is thy vic - to - ry? O grave, where is thy vic - to - ry? O death where is thy sting?

6 3 4/3 3 6 6/4 3 6 6/4 2

O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings! I mount, I fly, O

6 3  $\frac{4}{3}$  3 Unison. 6 4  $\frac{5}{3}$

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O

$\frac{6}{5}$   $\frac{6}{5}$  6 3

## DYING CHRISTIAN, Continued.

death, where is thy sting? Lend, lend your wings! I mount, - - - I fly, O grave, where is thy

3 6 6 5 3 6 4 5 3

Adagio. 66.

vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?

6 5 6 6 6 8 7

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves.

Blessed, Blessed, Blessed be the Lord for - ev - er - more. Blessed be the Lord, Blessed be the Lord,

P. Second Treble.

P.

6 4 6 6 5

3 4 #

Second system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is also a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves.

Blessed be the Lord, for - ev - er - more, Blessed be the Lord, for - ev - er - more. A - men and A - men, A - men.

Cres. Alto.

F.

Cres.

F.

8 6 6 8 6 8 7 7 6 5

3 3 3 4 3 4 5 5 5 5

H. & H.

36

## ANTHEM.

Rev. Mr. Mason.

Maestoso. Chorus.

Lord of all pow'r and might, Lord of all pow'r and might,

4 3 6 4 7 9 8 4 3 5 3 6 4 3 6 9 8 7 6 6 4 7 4 3

Solo. P. Solo. P.

Thou that art the author, Thou that art the author, thou that art the giver of all good things;

Solo. P. Solo. P.

5 3 6 4 5 3 6 4 = 5 = 6 5 3 6 5 4 3

Chorus.

First system of the anthem, consisting of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment. The key signature has three sharps (F#, C#, G#). The time signature is 3/8. The lyrics are: "Graft in our hearts the love of thy Name, the love of thy Name, increase in us true re-". The system includes dynamic markings: *F.* (Fortissimo), *F. Chorus.*, *P.* (Piano), *Solo. P.*, and *F. Chorus.*. Fingering numbers are provided for the piano part: 8 3, 6, 6 4 3, 4 3, 4 3, 9 8 6 5, 7 6 4 3.

Second system of the anthem, consisting of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment. The lyrics are: "li - gion. Lord of all pow'r and might, nourish us in all good - ness,". The system includes dynamic markings: *F.*, *P. Solo.*, *P. Solo.*, and *F.*. Fingering numbers are provided for the piano part: 9 5 4, 8 3, 4 3, 6 4, 7, 9 8 4 3, 5 # 6, 5 3 4, 8 6 5 4 #, 8 5 6 7, 8 7 5.

Solo.

Chorus. F.

Solo. Second Treble.

Alto.

Lord of all pow'r and might, and of thy great mercy, and of thy great mer-cy. Keep us, Keep us,

Chorus. F.

Solo.

Keep us,

Organ.

Solo. Voice.

4 6 9 8 6 7  
3 7 6 4

F. Chorus.

Solo. P.

Chorus. F.

F.F.

Keep us in the same, thro' Jesus Christ our Lord, thro' Je - su - Christ our Lord! Amen! A - men.

F. Chorus.

Solo. P.

Chorus. F.

F.F.

6 4 3 6 # 6 4 3  
3 6 6 4 3 6 5 6 5 4 6 6 6 8 7 7 3

First system of musical notation. It consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a treble clef with a 3/2 time signature and contains the lyrics: "O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give". The third staff is a treble clef with a 6/2 time signature. The bottom staff is a bass clef with a 3/2 time signature and contains the lyrics: "Voice." followed by the numbers "6 6 6 7" and "Organ." followed by the numbers "8 7 6 6 5 4". Above the second staff, the text "Second Treble. Solo." is written. Above the bottom staff, the text "Tutti. Alto." is written.

Second system of musical notation. It consists of four staves. The top staff is a treble clef. The second staff is a treble clef with the lyrics: "thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord,". The third staff is a treble clef. The bottom staff is a bass clef with the lyrics: "Tutti." followed by the numbers "6 4 2 6 6 7" and "Organ." followed by the numbers "7 6 5 3" and "Voice." followed by the numbers "5 3 6 6 4 3". Above the second staff, the text "Second Treble. Solo." is written. Above the bottom staff, the text "Tutti. Alto." is written.

Second Treble. Solo.

Tutti. Alto.

Solo. Second Treble.

for he is good, for he is good, is good, for his mercy en - dur-eth for - ever, his mercy en - dureth, his

Solo.

Tutti.

Organ. 4/3 6 6 4 5 3 Voice. 4/2 6 7 6 4 7 Organ. 6

Tutti. Alto.

mercy en - dureth for - ever, his mercy en - dur-eth for - ever, A - men. A - men.

Tutti.

Voice. 4/2 6 7 6 4 7

Blessed, blessed be thou, Lord God of Is - ra - el, our Father, Bless'd, blessed be thou, Lord

6 6 7 6 5 6 5 6

God of Is - ra - el, our Father, for ev - er and ev - er, for ev - er and ev - er, bles-ed, blessed be thou, Lord

Bless - - - ed, Bless - - - ed,

T. S . . . . . 6 2 6

## ANTHEM, Continued.

7 Bless - - ed, for ever and ever, #3

	Bless	-	-	ed	for		ever	and	ever,
8	b <sup>4</sup> <sub>2</sub>	3 <sup>3</sup> <sub>8</sub>	b <sup>6</sup> <sub>4</sub>	5 <sup>5</sup> <sub>3</sub>	b <sup>4</sup> <sub>2</sub>	3 <sup>3</sup> <sub>8</sub>	6 <sup>6</sup> <sub>3</sub>	3 <sup>3</sup> <sub>3</sub>	3 <sup>3</sup> <sub>3</sub>

for ev - er and ev - er, Bless - - - ed for ev - er and ever,  
God of Is - ra - el our Father, Bless - - - ed for ev - er and ev - er, for ev - er and ever,  
for ev - er and ev - er.

*fz*      for ev - er and ev - er,

The first staff of music is written in bass clef with one sharp (F#) indicating the key of D minor. It contains several measures of music, including half notes and quarter notes. Below the staff, there are fingerings: "6 5" under the first measure, a "\*" symbol under the second measure, and "T. S." followed by a horizontal line under the third measure.

Bless - ed for ev - er and ev - er,

The second staff of music continues the melody from the first staff. It includes more measures of music with various note values. Below the staff, there are fingerings: "6 4 5 3" under the first measure of this staff, and a series of triplets indicated by "3 3 3 3 3 3 3" under subsequent measures.

Bless - ed, for ev - er,

Bless - ed, Blessed art thou, for ev - er and ev - er, for ev - er and ever.

for ev - er and ev - er,

for ev - er, for ev - er and ev - er, for ev - er, for ev - er, 6 5 4 3

100. Two voices.

Thine, O Lord, O Lord, is the greatness, Thine, O Lord, O Lord, is the greatness.

Organ.

4 3 — 6 6 5 6 4 4 6 7 6 — 6 6 5 5 4 3 — 6 6 5 6 4 4 7

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the vic-to-ry,

Voice. 6 5 5 4 3 6 6 6

and the maj-es-ty, and vic-to-ry and maj-es-ty. Thine, O Lord, thine, O Lord, is the

6 5 3 3 6

greatness and the pow'r. is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Voice.

T. S. Organ.

5 3 6 5

For all that is in the heav'n,

is in the heav'n, in the heav'n and the earth are thine : Thine is the kingdom, thine is the kingdom, O

8 3 5 7 3 7 6 4 5 6 6 5 3 6 5 4 3 3

## ANTHEM, Continued.

Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.

6 5 4 3    6    5 6 4 3    6 3    6 4 3    3    7    as 3    head 6 4    over 7    all.

## 100. DUET.

Both riches and hon - our come of thee, come of thee, riches and honour come of thee.

7    6 4    5 3    6 7 4 3    3    6 4    5 3

And thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is

is pow'r,

T. S.  $\frac{5}{3} \frac{7}{5} \frac{5}{3} \frac{7}{5}$  3 T. S. 6 9

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might, And in thine hand it is to make great, to make great, and to give strength un - to all.

$\frac{6}{4} \frac{5}{\#}$   $\frac{6}{3} \frac{6}{4}$  6 6 5  $\frac{3}{6}$  5 6 7  $\frac{6}{4} \frac{5}{3}$

## ANTHEM, Continued.

CHORUS. Presto.

we thank thee, we thank thee, O God, and prai - - - -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God,

- - - - se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - - - - - - se thy glo - rious

thank thee, and prai - - - - - - - - se thy glo - rious name, we

we thank thee, and prai - - - - -

prai - - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - - -

name, we thank thee and praise thy name,

thank thee and praise thy name, and praise thy name, and praise thy name,

- - - - se thy name, we thank thee, we thank thee, we thank thee, 6 5 we thank thee and  
3 6 6 6 5 # 4 # 6

- - - - se thy name, we thank thee, and

thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious

we thank thee, we thank thee and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee, we

# 6 5 6 4 2

## ANTHEM, Continued.

praise thy glorious name, we thank thee and praise thy glorious  
 name, we thank thee, and praise thy glorious  
 thank thee, we thank thee, and praise thy glorious  
 thank thee, we thank thee, and praise thy glorious name, and praise thy glorious

6 6 6 5

Slow. 80.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

6 4 7 6 7

**Lively.**

**Organ.**

**Counter.**

**Tenor.**

**Voice.**

Sing O heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful, O earth, and be

Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, Sing O heav'ns, and be

8 7 6 5 4 3 #6 6

Sing O heav'ns, Sing O heav'ns,

## ANTHEM, Continued.

joy - ful, be joy - ful, O earth, break forth into singing, O mountains : Sing O

joy - ful, be joy - ful O earth, break forth in - to singing, O mountains :

Voice.  $\frac{8}{6} \frac{7}{5}$   $\frac{6}{4} \frac{5}{3}$  Break forth in - to singing, O mountains : Organ.  $\frac{4}{2}$  6

heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

be joyful, be joyful O earth, Organ. Voice.  $\frac{6}{8}$   $\frac{7}{5}$  6  $\frac{5}{3}$

be joyful, be joy - ful, O earth, the Lord hath

be joyful, be joy - ful, O earth, the Lord hath

For the Lord hath com - fort - ed his people, he joyful, he joy - ful, O earth, Organ. 6

#3 #3 #3

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his

the Lord hath com-forted his people, Organ. 6 the Lord hath com-forted his

6 4 5 3 6 6

#3

Voice.

## ANTHEM, Continued.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

6/5 9/4 8/3 6 b7 4/3

## CHORUS.

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to

Sing O heav'ns, and be joyful, be joyful O earth, break forth into singing O mountains, break

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to sing - ing O

Sing O heav'ns, and be joyful, be joyful O earth,

6

sing O mountains, break forth in - to singing O mountains: the Lord hath comforted, hath comforted his

forth in - to singing, break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his

mountains: break forth in - to singing O moun - - tains, the Lord hath comforted, hath comforted his

break forth in - to singing O mountains: the Lord hath comforted, hath comforted his

# 5 2 6 6 6 7 # 3

people, he will have mer-cy, he will have mer-cy, mercy on his af - flicted.

people, he will have mer - cy, he will have mercy on his af - flicted Amen. Amen.

people, he will have mer cy, he will have mer-cy, mercy on his af - flicted

people, he will have mer-cy, he will have mercy on his af - flicted.

7 5 5 3 6 7 5 5 3 4 2 6 6 5 4 7 5 3

*Solo.*

Sal - va - tion be - long - eth, be - long - eth unto the Lord, and thy blessing, and thy blessing is a -

*Org.*

*Tutti.*

mong thy peo - ple. Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bless -

*Tutti.*

and thy blessing, thy

*Voice.*

6 6 5 4 3 6 4 5 6 4 5

blessing,  
 ing, thy blessing is a - mong thy people. And thy blessing, and thy blessing, and thy  
 blessing, And thy bless - - - - - ing, thy  
 6 5 6 4 3 2 3 3 6 6 4 5  
 and thy

blessing, and thy blessing, and thy  
 bless - - - - ing, and thy blessing is among thy people, is among thy peo - ple.  
 thy  
 blessing, and thy blessing, thy  
 6 4 3 6 5 6 4 7 6 6 5 3 5 - 6 5 3

Adagio.

alone in thee, alone in thee we trust,  
 O Lord, we trust alone in thee, alone in thee, in thee, a - lone, a - lone in thee we trust,  
 a - lone in thee, a - lone, alone in thee we trust,  
 Organ Voice.  
 alone, &c. 5 7 6

in thee, O Lord, in thee, O Lord, O Lord, we trust alone in thee.  
 6 6 6 6 4 3 6 6 4 3 4 3

1st Preble.

Duo. 1<sup>st</sup> and 2<sup>d</sup> Trebles.

H 1395

The musical score consists of four staves:

- Organ:** The top staff, featuring a treble clef and a key signature of one flat (B-flat). It contains the main melody.
- Piano:** The second staff, featuring a bass clef. It provides harmonic accompaniment for the organ.
- Voice:** The third staff, labeled "Voice," featuring a soprano clef. It includes lyrics under the notes.
- Bass:** The bottom staff, featuring a bass clef. It includes fingerings (numbers 1-5) below the notes.

The lyrics are: "F. We will go into the house of the Lord, we will go into the house of the Lord, into the house of the Lord."

## I WAS GLAD, &amp;c. Continued.

*Solo.* *Tutti.*

Peace be with-in thy walls, Peace be within thy walls, *Tutti.*

*Solo. Second Treble.* *Tutti. Alto.*

Peace be within thy walls, Peace be within thy walls, And plenteousness within thy palaces.

*Solo.* *Tutti.*

Peace be within thy walls, Peace be within thy walls, *Tutti.*

*Solo.* *Tutti.*

6 - 6  $\frac{4}{3}$  6 - 6  $\sharp 6$  6  $\frac{6}{4}$   $\frac{5}{2}$   $\sharp 7$

*Solo. Second Treble.* *Tutti. Alto.*

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - men, A - men.

6 6 6 7

Tenor Adagio.

the Lord,

Second Treble.

We praise thee, O God ! we acknowledge thee the Lord ! All the earth doth worship thee ! In - fi - nite Majesty ! O

the Lord,

4 3 6 9 8 6 4 8 7 6 5 3 4 2 = 6 5 6 7

God of Sa - ba - oth ! Heav'n and earth are full of thee ! and of thy glo - ry, Lord God of Sabaoth !

6 5 9 5 6 7 3 5 6 4 3 3 3 3 7 5 6 8 7

## SONS OF ZION COME BEFORE HIM.

Nauman.

Alia Marcia.

First system of musical notation. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Treble and Bass). The key signature is one sharp (F#), and the time signature is common time (C). The tempo/mood is marked 'Alia Marcia'. The lyrics 'Sons of Zion come before him, bring the' are written under the vocal staves. A 'Sym.' (Symphony) marking is present above the piano part. A 'Voice' marking is present above the vocal parts. The piano part includes a 'Sym.' marking. The system ends with a double bar line and a key signature change to one sharp (F#).

Sons of Zion come before him, bring the

Voice come be - fore him,

Sons of Zion come before him, bring the

5 6 6 7  
3 3 3 4

Second system of musical notation. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Treble and Bass). The key signature is one sharp (F#), and the time signature is common time (C). The tempo/mood is marked 'Alia Marcia'. The lyrics 'cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated, he sits in' are written under the vocal staves. A 'Sym.' (Symphony) marking is present above the piano part. A 'Voice' marking is present above the vocal parts. The piano part includes a 'Sym.' marking. The system ends with a double bar line and a key signature change to one sharp (F#).

cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated, he sits in

bring the harp, bring the cymbal, bring the harp. High in glory lo! he's seated, see the King he sits in

cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated, he sits in

7 6 5 6 5  
4 3 4 3

See th King he sits in state

state, see the King he sits in state.

Sym.

Sons of Zion come before him, sound the lute and strike the harp, sound the Voice.

see the King he sits in state.

Sym

Voice.

Tasto.

5 3 3 3 6 6 6 4 4

lute, strike the harp.

Sym.

Sons of Zion come before him, sound the Voice.

Sym.

Voice.

7

lute and strike the harp, sound the lute and strike the harp. Sound the lute and strike the harp. Sons of Zion come before him, sound the

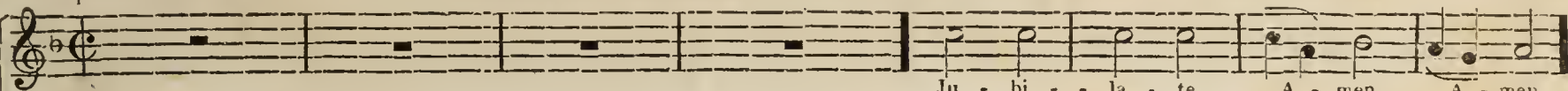
Sound the lute and harp. Sound the lute and harp.

Sound the lute and harp,

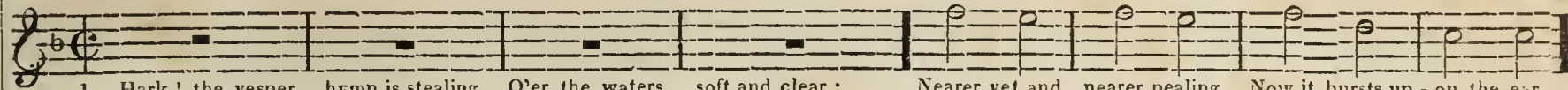
lute and strike the harp, sound the lute and strike the harp, strike the harp—strike the harp, strike the harp—

sound the lute and harp, Sym. Voice.

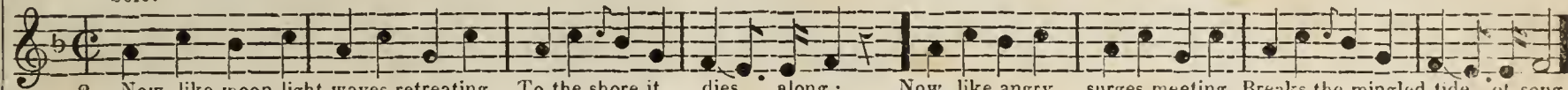
Figured bass notation: 7, 6 6 6 6 8 7, 6 6 6 6 8 7, 6, 8 3 3 3 5 6 8 7, 8 7, 7 —



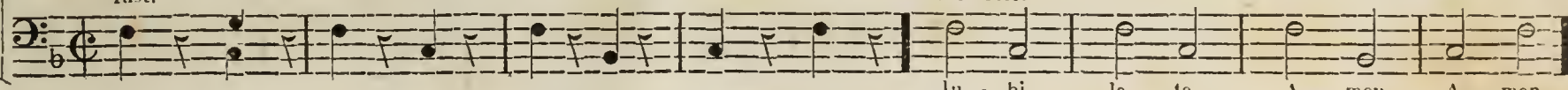
Ju - bi - - la - te, A - men, A - men.



1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.



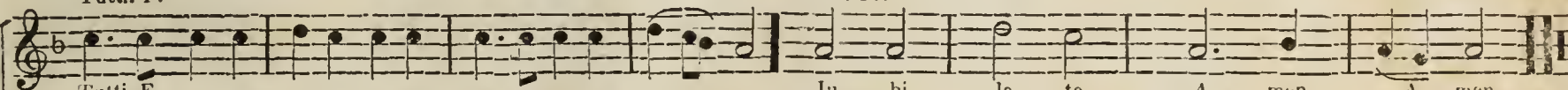
2. Now, like moon-light waves retreating, To the shore it dies along; Now, like angry surges meeting, Breaks the mingled tide of song.



Ju - bi - la - te, A - men, A - men.

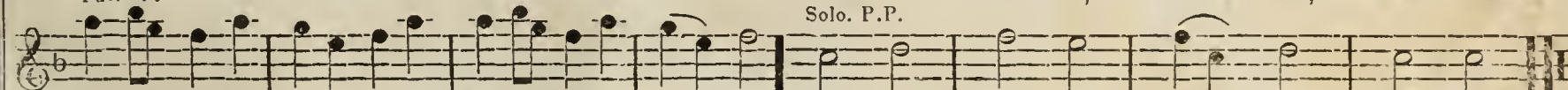
Tutti. F.

Solo. P.P.

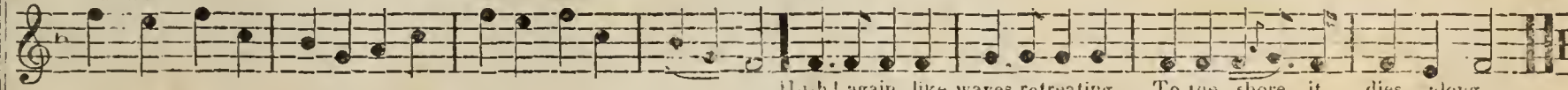


Tutti F.

Ju - bi - la - te, A - men, A - men.

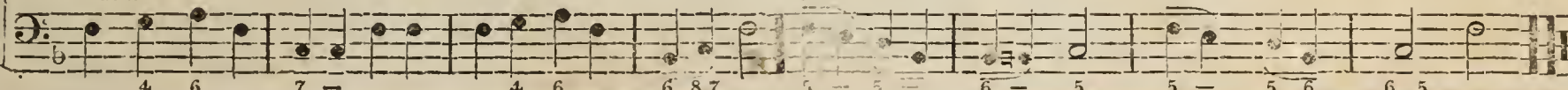


Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, Amen. Farther now, now farther stealing, Soft it fades up - on the ear.



Tutti. F.

Hush! again, like waves retreating, To the shore it dies along.



4 3 6 7 - 4 3 6 6 8 7 5 3 5 6 5 5 5 6 6 5

The musical score is written for a Chorus and includes a basso continuo line. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked as ♩ 120, or ♪ 60. The score is divided into two systems of staves. The first system consists of four staves: two for vocal parts (Soprano and Alto) and two for the basso continuo line. The second system also consists of four staves: two for vocal parts (Tenor and Bass) and two for the basso continuo line. The lyrics are: "Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah to the God of Israel". The score includes various musical notations such as notes, rests, and ornaments, as well as figured bass notation for the basso continuo line.

The first system of staves includes the following markings:
 

- Staff 1 (Soprano): Treble clef, G major key signature, common time. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, 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E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291,

CHORUS, Continued.

313

He will save - - - us in the day the day of fight.

he will save us in the day - - will save us in the day of fight. Hal le - lu-jah, the Lord is our de-

Voice Sym. Voice.

Sym. Voice. he will save us in the day, will save us in the day of fight. P.

Sym. Voice

fender, he will save us in the day, in the day of fight. F. God is great in battle, for he is the Lord of hosts.

Sym. F. Voice. Sym.

Sym. F. Voice Sym.

**CHORUS, Continued.**

Hal-le - lu - jah, He is our refuge, I will praise him for ever, ever - more. Sym. Hal - le - lu - jah,

Voice. Sym. Voice. Sym. Voice. Sym. Voice. Sym.

7 4 6 6 4 3 5 3 6 4 6 7

[illegible]

for - ever, forever, ever, ever more, forever, forever, forever. ever, ever more

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever for - ever, ever more Sym.

forever, forever, ever, ever more, forever, forever, forever, ever, ever more Sym.

6 6 5 4 3 6 6 6 5 4 3

will praise him, will praise him forever, ever more, will praise him, will praise him, forever, ever more.

Voice. Sym. Voice.

Voice. Sym. Voice. Sym.

T. S. 6 5 4 3 T. S. 6 5 4 3

P. P. Solo. T. Solo. Tutti. P.

Unveil thy bosom, full - ful tomb, Take this new treasure to trust; and give these sacred relics room,

6 5 6 7 6 5 8 7 6 5 5 6 7 6 5

4 3 4 5 4 3 6 5 4 3 5 4 3

Repeat for the 2d and 3d verses.

P. Solo. Tutti.

To slumber in the si lent dust And give these sa - cred relics room, To slumber in the si - lent dust.

8 7 6 5 8 7 6 5 6 4 3 7 6 5 6 4 3

4 3 2 1 4 3 2 1 6 5 4 3 5 4 3 2 1

- V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose.
3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

Verse 4th.

Break from his throne, illustrious morn; Attend, O earth! his sov' - reign word; Restore thy trust,—a glorious form—

Shall then a-rise, to meet the Lord. Restore thy trust,—a glorious form— Shall then a-rise, to meet the Lord.

LO! MY SHEPHERD IS DIVINE.

From the Oratorio of Judah.

Haydn.

The image displays a page from a musical score for the hymn "The Shepherd's Song." The score is written for four parts: two Symphonies (labeled "Sym."), a Second Treble part, and a Voice part. The music is in the key of D major (indicated by two sharps, F# and C#) and 3/4 time. The first system shows the beginning of the piece, with the Voice part starting on the second measure. The second system continues the melody, with the Voice part singing the lyrics "Lo! my Shepherd is divine, How can I want when he is mine,". The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 7, 6, 6, 6, 4, 6, 3, 6, 3, 6, 6, 6, 5, 7, 3). The page is numbered 10 in the bottom right corner.

Lo! my Shepherd is di-vine, How can I want when he is mine, when he is mine.

Sym.

By the stream that wanders slow, Thro' the meads where flow'rets grow, He leadeth me, and He leadeth me and He leadeth me.

me and there I rest, in peace di - vine - ly blest.

and there I rest, in peace di - vine - ly blest, In love, In love and peace di - vine - ly blest. Sym.

there I rest, in love and peace di - vine - ly blest.

me and there I rest, in peace di - vine - ly blest.

6 4 3 6 #6 4 3 #6 4 3 6 6 6 4 5 # 7 # 6 — #4 6 6 6 5 #

Lo! my

Lo! my Shepherd is divine, How can I want

Voice.

Voice.

6 6 #6 4 3 6 6 5 6 7 4 6 # 4 3 1 6

Lo! my

Shepherd is divine, How can I want when he is mine. By - - - the stream that wanders slow, that wanders

when he is mine. By - - - the stream that wanders slow, wan - - - ders

when he is mine. By - - - the stream that wanders slow, that wanders, wanders

Shepherd is di - vine, How can I want when he is mine. By the stream that wanders slow, wanders

3 3 3 3 3 3 4 6 - 6 - 7 7 7 7 7 6 5 4 3 6 7 6 4

slow, He lead - - - eth me, he leadeth me and

slow, 'Thro' the meads where flow' - - - rets grow. He lead - - - eth, lead - - - eth me and

slow, He lead - - - eth me, He leadeth me, and there, and

slow, 7 - 6 6 6 5 3 He leadeth me, leadeth me, leadeth me, and

there I rest, In love and peace, In love and  
 there I rest, In love and peace di - vine - ly blest, In love and peace di - vine - ly  
 there I rest, In love and peace di - vine - ly  
 In love and

6 7 6 5 7 6 6 6 5 3 8 3 3 3 3

peace.  
 blest, In love and peace di - vine - ly blest. Sym.  
 blest,  
 peace.

7 6 6 7 5 6 7 6 5 4 3 6 6 4 7 6 6 7 6 4 5 4 3 5 3

# ANTHEM. That I may dwell in the house of the Lord.

323

Recit :

One thing have I de - - sir - ed of the Lord, which I will re - quire,

96. Sym. Andante.

That I may dwell, That I may dwell, That I may dwell in the house, in the house of the Lord, may

Organ. 6  $\frac{4}{2}$  6  $\frac{5}{4}$  3- Voice.  $\frac{5}{4}$  3  $\frac{6}{4}$  -  $\frac{5}{3}$  5 6  $\frac{4}{2}$  6 6 5 6  $\frac{7}{3}$  4 3

dwell in the house of the Lord all the days of my life. To be - hold the far - beauty of the Lord, To be-

6  $\frac{\sharp 6}{4}$   $\frac{3}{3}$  6 -  $\frac{6}{4}$  5 - 6 - 6  $\frac{6}{4}$   $\frac{7}{5}$   $\frac{\sharp}{\sharp}$  Organ. 6 8 7 5 4 6 5 4 3 Voice.

hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the

5 4 2      2      6 7      6 5 4 3      6 —      #6 4 3      6 5      6 —      5 #      6 —      6 4      5 3      6 5      5 6

Lord, and to visit his temple, and to visit his temple. A - men. A - men.

6 5 4 3 —      6 —      6 5      6 4 3      6 —      6 5      6 4 3      7      7

Allegro.

First system of the musical score. It consists of four staves. The top staff is a vocal line with the lyrics "O sing unto the Lord a new song, a new song." The second staff is a vocal line. The third staff is a vocal line with a "Sym." (Symphony) section. The bottom staff is a bass line with figured bass notation: 6 7 5 6 6 5 8 7 6 6 6 7 5 4 5.

Second system of the musical score. It consists of four staves. The top staff is a vocal line with the lyrics "O sing unto the Lord a new song, a new song." The second staff is a vocal line. The third staff is a vocal line with a "Sym." (Symphony) section. The bottom staff is a bass line with figured bass notation: 6 7 6 6 6 6 7 6 5 4 5 6 5 4 3.

Let the congre - gation of the saints praise him. O sing unto the Lord, the

Let the congregation of the saints praise him. O sing

Let the congre - gation of the saints praise him. Octaves. O sing unto the Lord, the

Let the congregation of the saints praise him. O sing unto the

Lord a new song, O sing unto the Lord a new song.

O sing a new song.

Lord a new song, O sing unto the Lord a new song. Sym.

Lord, O sing unto the Lord, unto the Lord a new song.

7 3 8 5 6 5

Lord, O sing unto the Lord, unto the Lord a new song.



F. CHORUS. Andantino.

P.

F. I have kept the ways of the Lord, And have not wicked - ly de - part - ed from my God, P. I have

9 6 7 6 6 7 4 3 #5 6 4 #4 6 6 6 6 5 4 3 6

Sosten.

Cres.

F.

And have not, have not wicked - ly de - part - ed from my God.

kept the ways of the Lord, And have not wickedly, have not de - part - ed from my God.

And have not, have not wickedly, have not de - part - ed from my God.

And have not wickedly departed from my God.

7 6 5 6 5 — 9 6 9 8 7 — 6 — 7 —

## ANTHEM, Continued.

P. Cres. P. F.  
 All his judgments, &c. be - fore me, be - fore me,

All his judgments were be - fore me, were before me, were be - fore me, be - fore me, And I did

P. Cres. P. F.  
 All his judgments, &c. be - fore me,

P. Cres. P. F.  
 All his judgments were before me, were be - fore me, were be - fore me, be - fore me,

6 6 6 5 - #5 - 4 3 7 6 6 6 5 - 6 4 -

P. - And I did not put a - way his statutes, did not put his

not put a - way his statutes from me, P. And I did not put a - way his statutes from me, did not put his

P. And I did not put a - way his statutes, did not put his

6 - 5 5 - 4 7 5 - 6 6 4 6 6 4 3 5 -

statutes from me, I did not put his statutes from

statutes from me, And I did not put a way his statutes from me, I did not put from

me, I did not put his statutes from me.

me, And I did not put, did not put his statutes from me, I did not put from me.

Organ. P. Voice.

Organ. P. Voice.

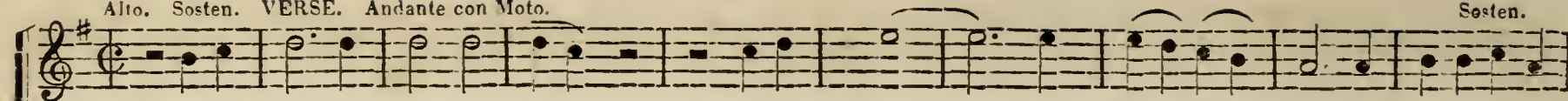
5 8 7 4 3 #6 3 #6 6 5 6 7

6 6 5 6 7 8 3 6 6 7

## ANTHEM, Continued.

Alto. Sosten. VERSE. Andante con Moto.

Sosten.



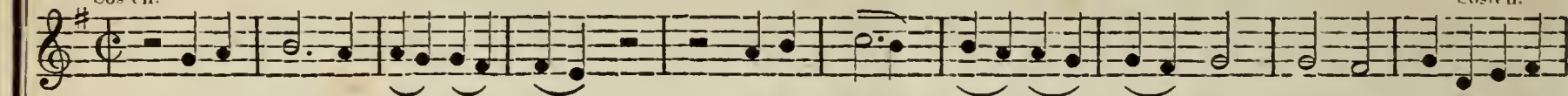
Who is God ex - cept the Lord?

Who is, &amp;c.

is God ex - cept the Lord? Who is a

Sosten.

Sosten.



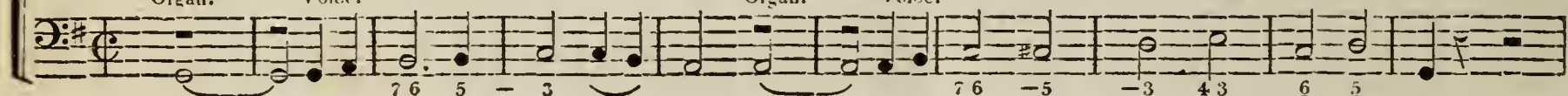
Who is God, who is God ex - cept the Lord?

Organ.

Voice.

Organ.

Voice.

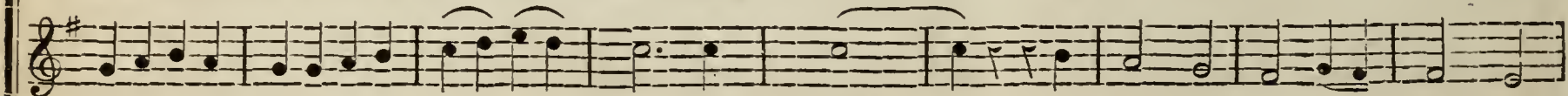


Who is God, &amp;c.

Who is God ex - cept, ex - cept the Lord?

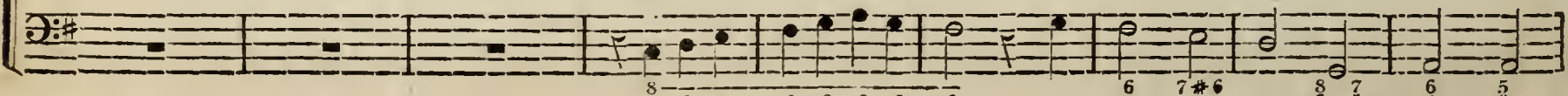


Rock except our God? a Rock ex - cept our God? a Rock ex - cept our God? ex - cept our God? ex - cept our



Sosten. a

Rock - - -



Who is a Rock, &amp;c.

# ANTHEM, Continued.

333

God? - - - except our God? who is a Rock ex - cept our God? ex - cept our God? ex -

who is a Rock - - - who is a Rock—

Who is a Rock except our God - - - Who is a Rock ex - cept our God, except our God - -

P. P.

P. P.

P. P.

cept our God? who is - - - a Rock except our God? who is a Rock, a Rock except our God - -

Who is a Rock ex - cept our God? who is a Rock ex - cept our God?

## ANTHEM, Continued.

CHORUS.

♩ 104. DUET. Trebles. Píntoso Allegro. Soave.

Who is God ex - cept the Lord ? Thy right hand hath holden me up,

Organ.

Figured Bass: 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

DUET. Tenor and Alto.

Alto. Thy right hand hath holden me up,

Tenor. And thy gentleness hath made me great, And thy gentleness hath made me great.

Figured Bass: 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

## CHORUS.

And thy gentleness hath made me great, and thy gentleness hath made me great. F. Thy right hand hath holden me up, F.

Fingerings:  $\sharp 5$  - 3 6 -  $\frac{6\ 5}{4\ \sharp}$   $\frac{5\ 6}{3\ 4}$  6  $\frac{6\ 5}{4\ 3}$  Voice.  $\frac{6\ 5}{4\ 3}$  6  $\sharp$  7  $\frac{6\ 5}{4\ 3}$

And thy gentleness hath made me great, And thy gentleness hath made me great, Hath made me great. Soli. Hath made me great. Organ.

Fingerings: 6 - 5 - 6 6 5  $\frac{3\ 4}{8\ 9}$  5 7 6  $\sharp 6$   $\frac{6\ 5}{4\ 3}$



## 337

made, bath made me great, hath made me great, F F. great, hath made me great, great, F.F. iath made, bath made me great, made, bath made me great, Thy gentleness hath made me great, F. F. made me great, hath made me great, 5 6 5 7 8 4 5 3 6

76. *Largo Andante.*

HATH MADE ME GREAT, HATH MADE ME GREAT.

## HOLY LORD GOD OF SABAOTH.

B. M. Swaffield.

Tutti.

Solo.

Ho - ly, Ho - ly, Ho - ly Lord God of Sab-a-oth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the

Organ.

Tutti. Voice.

6 6 5  
4 4 3

#6 5  
4 3 4

96.

Majesty of thy glory. Glory be to Thee, Glory be to Thee, Glory be to Thee, O Lord Most High.

5 4 6 6 7  
# 3 4

6 6 7  
4 4

I was

we will go into the house of the Lord,  
glad, when they said unto me, We will go into the house of the Lord, for there is the seat, is the seat of judgment,

6 5 4 = 5 4 3 = 6 5 4 = 5 4 3 = 4 2 6 = 4 2 6 = 4 2 6 4 2 6

## ANTHEM, Continued.

ev'n the seat, the seat,  
 ev'n the seat of the house of David, ev'n the seat of the house of David, ev'n the seat, ev'n the  
 ev'n the seat,  
 ev'n the seat, ev'n the

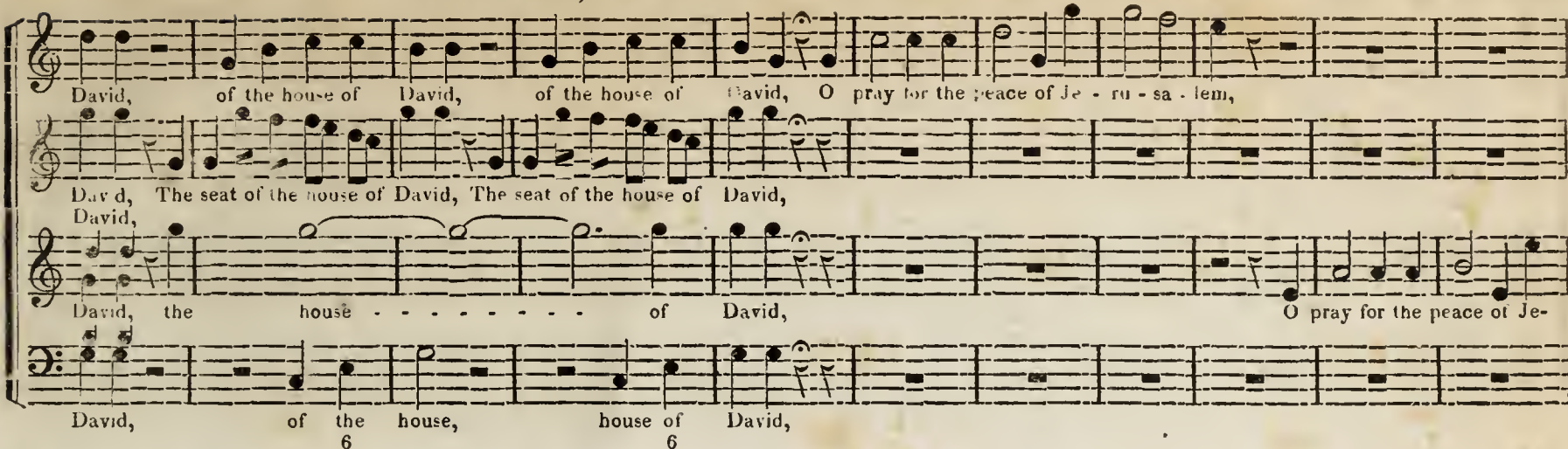
7 7 7 4 4 6  
 4 — 2 2 —

P.

ev'n the seat, the seat, the seat of the house of David. of the house, of the house of  
 seat, ev'n the seat, the seat of the house of David. of the house, the house of  
 ev'n the seat, - - - the seat of the house of David. The seat of the house, the house of  
 seat, ev'n the seat, &c. 6 6 — 6 The seat of the house, of the  
 2d Base. The seat of the house, of the

1st Treble. The seat  
 2d Treble. The seat  
 1st Base. The seat  
 2d Base. The seat

7 7 7 4 4 6  
 4 — 2 2 —



David, of the house of David, of the house of David, O pray for the peace of Je - ru - sa - lem,

David, The seat of the house of David, The seat of the house of David,

David, the house . . . . . of David, O pray for the peace of Je -

David, of the house, house of David,

6 6



Second Treble.

O pray for the peace of Je - ru - sa - lem, O pray for the peace of Je - ru - sa - lem.

Cres. F.

O pray for the peace of Je - ru - sa - lem, O pray for the peace of Je - ru - sa - lem, . . .

O pray for the peace of Je - ru - sa - lem,

F.

Alto.

They shall prosper, shall prosper that love thee, shall prosper that love thee, shall prosper, shall prosper, shall prosper that love thee, they shall

F.

6 4# - - 7 6 6 4 3 # 5 7 6 - 6 4 3 9 8 - 7 6 5 - 4 2 6 5 7 # 6 # -

P.

they shall prosper that love thee. Peace within thy walls,

P.

They shall prosper that love thee. Peace be within thy walls, Peace be within thy walls, Peace be within thy walls,

P.

pros - per that love thee.

P.

they shall prosper that love thee.

# 4 = 5 # 6 4 # # 4 = 6 # 6 4 #

thy walls, thy walls, plenteousness, &c.

Peace be within thy walls, Peace be within thy walls, Peace be within thy walls, and plenteousness with-

and plenteousness, &c.

thy walls, plenteousness, &c.

$\sharp 4/3$  6  $\sharp 5$  6  $\sharp 5$  6 5  $\sharp 5$   $\sharp 3$   $\sharp 3$  5  $\sharp 6$  4  $\sharp 7$   $\sharp 4$   $\sharp 2$  =

within thy palaces, F.

in thy palaces, plenteousness within thy palaces, within thy palaces.

with in thy palaces. F. Sym.

Tasto.

$\sharp 6/3$   $\sharp 6/3$   $\sharp 4/3$  =  $\sharp 6/3$   $\sharp 3$  6  $\sharp 4$

## ANTHEM, Continued.

F. 1<sup>st</sup>

will go into the house of the Lord.

F. I was glad when they said unto me, they said, we will go into the house of the Lord. Glory be to the Fa -

we - - will go into the house of the Lord.

they said, we will go into the house of the Lord.

6 4 3 7 6 6 5  $\# 7 \frac{6}{3} \frac{3}{3} 6 \frac{6}{4} 7 -$

P. Cres. F. Cres. F.

ther, and to the Son, and to the Holy Ghost, as it was in the be - gin - ning, is now and ever shall be

ther, and to the Son, and to the Holy Ghost, as it was in the be - gin - ning, is now and ever shall be

ther, and to the Son, and to the Holy Ghost, as it was in the be - gin - ning, is now and ever shall be

6 6 7 6 7 6 6 5 6 6 5 6 7 6 5

## 346-

men, A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men, A - - - - - men.

men, A - - - - - men, A - - - - - men.

men, A - - - - - men.

6 5 6 3 4 5 6 3 4

Praise God for - ev - er! Boundless is his fa - - vour, To his church and chosen flock, They stand on

6 7 6 5 7 4 3 6 6 6 4 7 6 5 6 4 3

Christ the Rock, His Al - mighty Son, On fair Mount Zi - - on, By his spir - it grace and word

6 4 7 6 5 7 4 3 6 6 6 4 7

Blest cit - y of the Lord! Thou in spite of ev' - ry pow'ful foe, Shall undaunt - ed stand, and prosp'ring grow ;

6 5 6 6 7 6 4 6 6 7 6 4 6 6 6 7

'Midst disgrace, to God's praise, Both in love and u - ni - ty, To all e - ter ni - ty, To all e - ter - ni - ty.

6 6 7 6 5 6 6 7

## DISMISSION. 8's &amp; 7's.

Lord dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure se - raph - ic love increase ;

6 6 4 4 6 6 4 6 6 6 8 7 Organ. 6 4 6 6 4 6 6 7

Voice. 3 3 4

Detailed description: This block contains the first system of a musical score. It features four staves: two vocal staves (treble and bass clef) and two organ staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves. The organ part includes numerical figures (6, 4, 3, 6, 8, 7) and the word 'Organ.' The vocal part includes numerical figures (6, 4, 6, 6, 4, 6, 6, 7) and the word 'Voice. 3'.

Fill each breast with con - so - la - tion, Up to thee our voices raise ; When we reach that blissful station, Then we'll give thee nobler praise.

4 6 8 7 6 6 4 6 6 6 5 4 3 6 6 4 6 7 6 5 4 3

Detailed description: This block contains the second system of the musical score. It features four staves: two vocal staves (treble and bass clef) and two organ staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves. The organ part includes numerical figures (4, 6, 8, 7, 6, 6, 4, 6, 6, 6, 5, 4, 3, 6, 6, 4, 6, 7, 6, 5, 4, 3). The vocal part includes numerical figures (4, 6, 8, 7, 6, 6, 4, 6, 6, 6, 5, 4, 3, 6, 6, 4, 6, 7, 6, 5, 4, 3).

Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, To God and the Lamb.

Solo. P. Tutti. F. Solo. P. Tutti F. Hallelujah for-

6 6 6 6 7  
6 7  
5 6 8 7  
6 6 6 5  
6 6 7

Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

Hal-le-lu-jah, A-men, Amen, Amen.

ev - er, Hallelujah for - ev - er, Hallelujah for - ever and ever, Amen.

6  
6 6 7  
6 6 6 7  
7 4 6  
6 6 5  
4 3

Organ. Swell.

Choir. Cres. Dim.

Joy to the world; the

P. Cres. F.

5 4 7 6 6 4 3 7 2 8 1

First system of musical notation. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature. The lyrics are: "Lo d is come ; Let earth receive her King ; Let ev'ry heart pre - pare him room,". Below the bottom staff, there are figured bass numbers: 6 4, 1, 3, 6 4 3, 6 5 4 3, 6, 6, 4 2, 6, 7, 6.

Second system of musical notation. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is written in a common time signature. The lyrics are: "And heav'n and nature sing. Let ev'ry heart pre - pare him room, And". Above the second staff, there is a "Cres." marking. Above the third staff, there is a "Cres." marking. Above the fourth staff, there is a "P." marking. Above the fifth staff, there is a "Cres." marking. Above the sixth staff, there is a "Cres." marking. Above the seventh staff, there is a "Cres." marking. Above the eighth staff, there is a "Cres." marking. Above the ninth staff, there is a "Cres." marking. Above the tenth staff, there is a "Cres." marking. Above the eleventh staff, there is a "Cres." marking. Above the twelfth staff, there is a "Cres." marking. Above the thirteenth staff, there is a "Cres." marking. Above the fourteenth staff, there is a "Cres." marking. Above the fifteenth staff, there is a "Cres." marking. Above the sixteenth staff, there is a "Cres." marking. Above the seventeenth staff, there is a "Cres." marking. Above the eighteenth staff, there is a "Cres." marking. Above the nineteenth staff, there is a "Cres." marking. Above the twentieth staff, there is a "Cres." marking. Above the twenty-first staff, there is a "Cres." marking. Above the twenty-second staff, there is a "Cres." marking. Above the twenty-third staff, there is a "Cres." marking. Above the twenty-fourth staff, there is a "Cres." marking. Above the twenty-fifth staff, there is a "Cres." marking. Above the twenty-sixth staff, there is a "Cres." marking. Above the twenty-seventh staff, there is a "Cres." marking. Above the twenty-eighth staff, there is a "Cres." marking. Above the twenty-ninth staff, there is a "Cres." marking. Above the thirtieth staff, there is a "Cres." marking. Above the thirty-first staff, there is a "Cres." marking. Above the thirty-second staff, there is a "Cres." marking. Above the thirty-third staff, there is a "Cres." marking. Above the thirty-fourth staff, there is a "Cres." marking. Above the thirty-fifth staff, there is a "Cres." marking. Above the thirty-sixth staff, there is a "Cres." marking. Above the thirty-seventh staff, there is a "Cres." marking. Above the thirty-eighth staff, there is a "Cres." marking. Above the thirty-ninth staff, there is a "Cres." marking. Above the fortieth staff, there is a "Cres." marking. Above the forty-first staff, there is a "Cres." marking. Above the forty-second staff, there is a "Cres." marking. Above the forty-third staff, there is a "Cres." marking. Above the forty-fourth staff, there is a "Cres." marking. Above the forty-fifth staff, there is a "Cres." marking. Above the forty-sixth staff, there is a "Cres." marking. Above the forty-seventh staff, there is a "Cres." marking. Above the forty-eighth staff, there is a "Cres." marking. Above the forty-ninth staff, there is a "Cres." marking. Above the fiftieth staff, there is a "Cres." marking. Above the fifty-first staff, there is a "Cres." marking. Above the fifty-second staff, there is a "Cres." marking. Above the fifty-third staff, there is a "Cres." marking. Above the fifty-fourth staff, there is a "Cres." marking. Above the fifty-fifth staff, there is a "Cres." marking. Above the fifty-sixth staff, there is a "Cres." marking. Above the fifty-seventh staff, there is a "Cres." marking. Above the fifty-eighth staff, there is a "Cres." marking. Above the fifty-ninth staff, there is a "Cres." marking. Above the sixtieth staff, there is a "Cres." marking. Above the sixty-first staff, there is a "Cres." marking. Above the sixty-second staff, there is a "Cres." marking. Above the sixty-third staff, there is a "Cres." marking. Above the sixty-fourth staff, there is a "Cres." marking. Above the sixty-fifth staff, there is a "Cres." marking. Above the sixty-sixth staff, there is a "Cres." marking. Above the sixty-seventh staff, there is a "Cres." marking. Above the sixty-eighth staff, there is a "Cres." marking. Above the sixty-ninth staff, there is a "Cres." marking. Above the seventieth staff, there is a "Cres." marking. Above the seventy-first staff, there is a "Cres." marking. Above the seventy-second staff, there is a "Cres." marking. Above the seventy-third staff, there is a "Cres." marking. Above the seventy-fourth staff, there is a "Cres." marking. Above the seventy-fifth staff, there is a "Cres." marking. Above the seventy-sixth staff, there is a "Cres." marking. Above the seventy-seventh staff, there is a "Cres." marking. Above the seventy-eighth staff, there is a "Cres." marking. Above the seventy-ninth staff, there is a "Cres." marking. Above the eightieth staff, there is a "Cres." marking. Above the eighty-first staff, there is a "Cres." marking. Above the eighty-second staff, there is a "Cres." marking. Above the eighty-third staff, there is a "Cres." marking. Above the eighty-fourth staff, there is a "Cres." marking. Above the eighty-fifth staff, there is a "Cres." marking. Above the eighty-sixth staff, there is a "Cres." marking. Above the eighty-seventh staff, there is a "Cres." marking. Above the eighty-eighth staff, there is a "Cres." marking. Above the eighty-ninth staff, there is a "Cres." marking. Above the ninetieth staff, there is a "Cres." marking. Above the ninety-first staff, there is a "Cres." marking. Above the ninety-second staff, there is a "Cres." marking. Above the ninety-third staff, there is a "Cres." marking. Above the ninety-fourth staff, there is a "Cres." marking. Above the ninety-fifth staff, there is a "Cres." marking. Above the ninety-sixth staff, there is a "Cres." marking. Above the ninety-seventh staff, there is a "Cres." marking. Above the ninety-eighth staff, there is a "Cres." marking. Above the ninety-ninth staff, there is a "Cres." marking. Above the hundredth staff, there is a "Cres." marking. Below the bottom staff, there are figured bass numbers: 6, 6, 4 3, 6, 9 6 6 6 7, 4 6 4 3 7, 6 4, 6 5, 6 7, 6.

heav'n and nature sing.

Sw.

heav'n and nature sing.

Ch.

9 6 6 6 7 6 9 6 6 6 7 5 6 3 7 6 6 5

Detailed description: This system contains four staves. The first staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics 'heav'n and nature sing.' and features a melodic line with eighth and quarter notes. The second staff is a vocal line in treble clef, mostly containing rests. The third staff is a vocal line in treble clef with a key signature of two sharps, containing the lyrics 'heav'n and nature sing.' and a more complex melodic line with many beamed notes. It is marked 'Sw.' (Soprano) and 'Ch.' (Chorus). The fourth staff is a bass line in bass clef with a key signature of two sharps, containing the same lyrics and a corresponding bass melody. Below the bass staff are numerical figures: 9 6 6 6 7 6 9 6 6 6 7 5 6 3 7 6 6 5.

Re - joice, O earth, the Saviour reigns ; Let men their songs em - ploy ; While

F.

F.

6 6 6 5 3 4 6 7 7 #

Detailed description: This system contains four staves. The first staff is a vocal line in treble clef with a key signature of two sharps, containing the lyrics 'Re - joice, O earth, the Saviour reigns ; Let men their songs em - ploy ; While'. It is marked 'F.' (Forte). The second staff is a vocal line in treble clef with a key signature of two sharps, containing the same lyrics. The third staff is a vocal line in treble clef with a key signature of two sharps, containing the same lyrics. The fourth staff is a bass line in bass clef with a key signature of two sharps, containing the same lyrics. Below the bass staff are numerical figures: 6 6 6 5 3 4 6 7 7 #.

fields and floods, rocks hills and plains, Re - peat the sounding joy. While fields and floods, rocks

*P.* *F.*

9 7 7 6 7 3 6 4 6 7 6 9 6 6 5 7

hills and plains, Re - peat, Re - peat the sounding joy. Re - peat— Re-

*P.* *F.*

5 6 7 7 6 6 6 7 6 9 8 6 5 6 4 7 6

peat the sounding joy

Sw.

Cl.

5 6 3 4 6 4 7 6 6 6 4 3 6 4 3 7 4 3

Tenor.

## ANTHEM. O praise God in his holiness. Ps. 150.

O praise God in his ho - li - ness, Praise him in the firm - a - ment of his pow'r ;

Second Treble

O praise God in his ho - li - ness, Praise him in the firm - a - ment of his pow'r ;

Treble.

O praise God in his ho - li - ness ; Praise him in the firm - a - ment of his pow'r ;

Bass.

6 4 3 6 7

Praise him ac - cord - ing to his ex - cel - lent greatness ;

Praise him in his noble acts, Praise him in his noble acts, Praise him ac - cord - ing to his ex - cel - lent greatness ;

Inst. Voice.

Praise him ac - cord - ing to his ex - cel - lent greatness ;

4/3 6 4/3 5 3 6 7 3

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the

Praise him in the sound of the trumpet, of the trumpet, Praise him upon the lute, upon the

Praise him upon the 6 6

## ANTHEM, Continued.

lute and harp; Praise him in the cymbals, in the cymbals and dances, Praise him on

lute and harp; Praise him in the cymbals, in the cymbals and dances, Praise him on

lute and harp; Praise him in the cymbals, in the cymbals and dances, Praise him on

lute and harp; 6 5 4 5 7 # = =

strings, on strings and pipes, Let ev'ry thing that hath

strings, on strings and pipes, Let ev'ry thing that hath

strings, on strings and pipes, Let ev'ry thing that hath brea'h, Let ev'ry thing that hath

7

# ANTHEM, Continued.

357

Let ev'ry thing that hath breath praise the Lord, that hath  
 breath, Let ev'ry thing that hath breath, that hath breath praise the Lord, that hath  
 breath, - - - - - that hath breath praise the Lord, that hath  
 Let ev'ry thing that hath breath, that hath breath, &c. 5 4 6  
 6 6 3 6 4 3 6

breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.  
 breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.  
 breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.  
 6 6 5  
 4 3

# ALPHABETICAL INDEX.

ABINGTON	123	Blandenburg	163	Cromer	74	Ganges	206	Little Marlborough	166	Orenburg	124
Abridge	114	Blandford	107	Cumberland	35	Gardner	33	Liverpool	105	Owens	26
Advent Fuge	272	Blendon	38	Dalston	179	Geneva	148	London	126	Oxford	112
Aithlone	176	Bostock	65	Dartmouth	252	Georgetown	73	Lovain	236	Olmutz	251
Alcester	194	Boxgrove	170	Darwell's	186	Georgia	243	Luton	42	Paddington	262
Aldborough	109	Bowen	31	Darwen	85	Germany	44	Lyons	228	Park Street	53
All Saints	52	Bray	107	Dedham	121	Ghent	245	Manchester	119	Peckham	168
Alsen	198	Bradford	129	Denbigh	273	Gloucester	37	Marietta	260	Pelham	154
Amboyna	202	Braintree	130	Denmark	265	Goshen	219	Martin's Lane	171	Pergolesi	78
Amsterdam	213	Bramcoate	238	Devizes	118	Greece	211	Mayhew	81	Peterborough	116
Angola	206	Brattle Street	104	Dorchester	249	Green's Hundred	81	Mear	122	Pilesgrove	91
Angels Hymn	28	Brentford	38	Dover	156	Greenville	233	Medway	47	Pilton	193
Antigua	79	Bridgeport	119	Dresden	62	Great Milton	98	Medfield	131	Pleyel's Hymn	190
Andover	75	Brooms Grove	152	Duke Street	161	Haarlem	251	Melody	125	Plympton	137
Arlington	99	Burford	133	Dunbar	166	Hague	62	Middlebury	83	Poland	36
Armley	80	Calmar	252	Dundee	132	Hamburg	241	Milan	247	Portsmouth	40
Arundel	127	Calvary	207	Dungeness	111	Hamden	70	Milton	43	Portugal	29
Ashley	115	Cambridge	101	Dunstan	237	Hamilton	224	Monmouth	39	Portuguese Hymn	223
Astor	69	Camden	50	Dying Christian	275	Hartford	178	Montague	226	Princeton	169
Asylum	147	Canterbury	99	Eaton	58	Haselton	139	Morning Hymn	27	Proctor	72
Athol	158	Canton	246	Eastburn	157	Havanna	113	Mornington	161	Quincy	255
Atlantic	240	Castle Street	45	Eastbrook	215	Havre	227	Mount Ephraim	155	Rapture	175
Augsburg	235	Carolans	86	Edenton	217	Helena	242	Munich	84	Reubens	204
Austria	200	Carolina	150	Easter Hymn	222	Helmsley	205	Musick	90	Richmond	66
Autumn	212	Carthage	244	Edyfield	216	Hinton	234	Namur	63	Rochester	127
Averno	82	Charleston	75	Effingham	61	Hotham	139	Nantwich	89	Rothwell	40
Aylesbury	165	Chapel Street	77	Elgin	138	Howards	95	Naples	193	Rotterdam	204
Babylon	84	Cheltenham	146	Ellenthorpe	47	Huddersfield	151	Natick	259	Sabbath	188
Bangor	135	Chesterfield	114	Elysium	160	Invocation	162	Nazareth	238	Salem	117
Barby	132	Christmas	128	Emsworth	76	Irish	144	Newark	57	Salsbury	55
Bath	34	Christinas Hymn	143	Essex	261	Islington	32	Newcourt	173	Savannah	221
Bath Abbey	201	Clapton	157	Evening Hymn	44	Italian Hymn	233	New Market	41	Saxony	249
Bedford	131	Clifford	120	Evening Hymn	83	Jordan	96	Newton	103	Seasons	34
Benevento	195	Clinton	258	Eversley	149	Kendall	121	New Sabbath	46	Semley	74
Berlin	236	Clarendon	144	Fairfield	162	Kew	174	New-York	102	Scotland	270
Bernice	190	Colchester	122	Farnsworth	142	Landaff	230	Ninety-Seventh Psalm	93	Seville	208
Bermondsey	232	Collingham	141	Ferry	112	Leicester	82	Norfolk	67	Shaftsbury	183
Bether	136	Columbia	253	Foundling	146	Leyden	239	Northampton	164	Shirland	158
Bethesda	185	Compton	147	Froome	169	Limehouse	88	Nottingham	113	Sicilian Hymn	194
Beveridge	159	Croyden	163	Funeral Hymn	135	Lincoln	199	Nuremburg	198	Silver Street	153
Bizantium	177	Crowle	134	Funeral Thought	149	Linton	62	Old Hundred	25	South Street	59

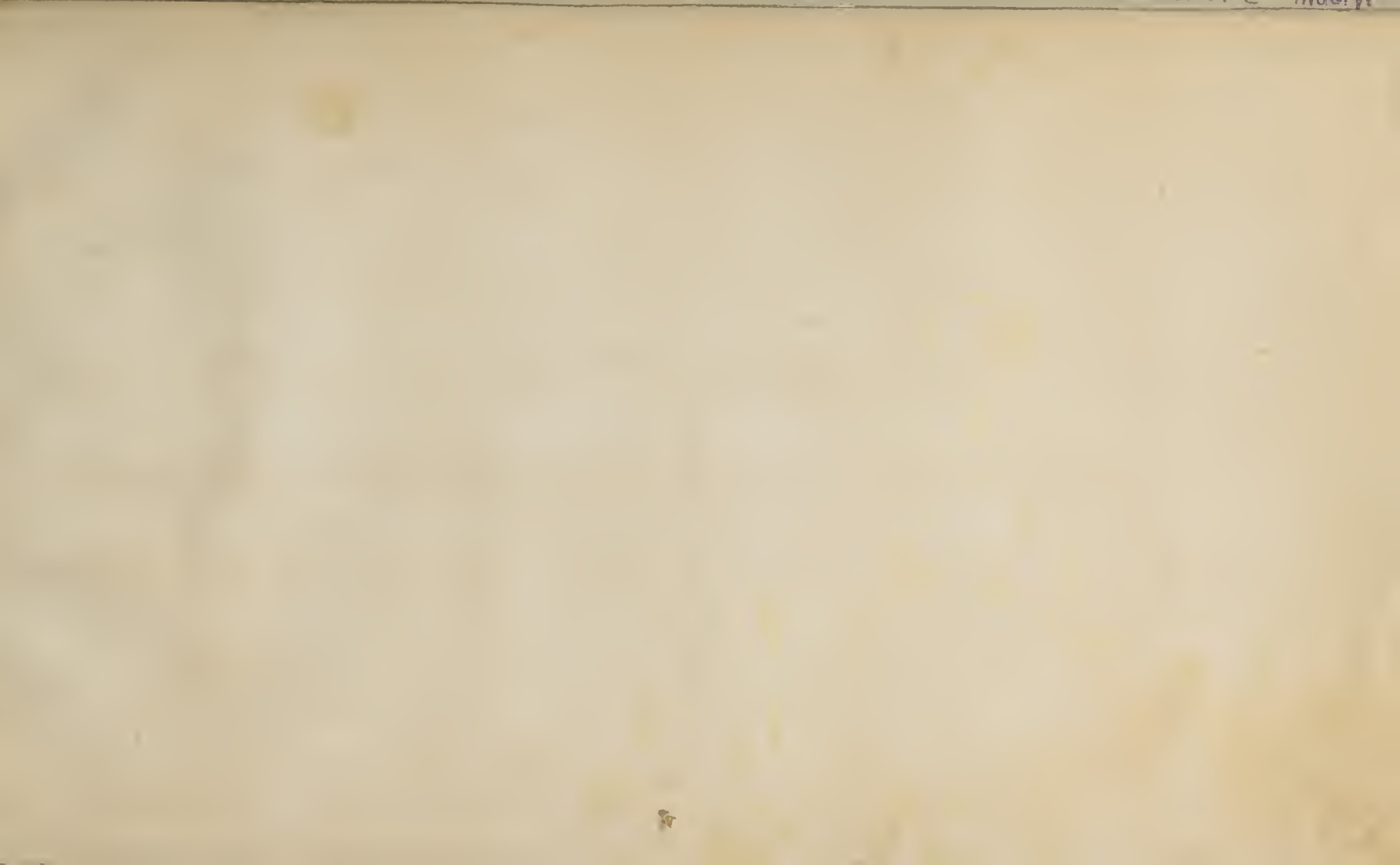
METRICAL INDEX.

St. Alban's	68	Sterling	33	Vienna	28	Weymouth	184	From all that dwell be-	O praise the Lord with
St. Ann's	95	Stephens'	105	Wales	191	Wicklow	218	low the skies, &c.	one consent
St. Austin's	138	Smyrna	209	Walney	126	Wilna	210	Hallelujah to the God	O sing unto the Lord,
St. Bride's	167	Spring	220	Walpole	256	Winchelsea	41	of Israel, &c.	&c.
St. Cecilia	246	Suffolk	227	Waltham	54	Winchester	31	Holy Lord God of Sa-	Praise God forever
St. David's	94	Surry	64	Walton	140	Windsor	133	baath	Salvation belongeth un-
St. Denis'	231	Sutton	159	Walsal	141	Wittemburg	250	I was glad when they	to the Lord, &c.
St. George's	71	Swanwick	110	Walworth	225	Woodstown	93	said unto me, &c.	Sing O heavens and be
St. Gregory's	103	Sweden	108	Wanworth	220	Worksoy	139	Joy to the world, the	joyful O earth, &c.
St. Helen's	172	Swithin	257	Wantage	136	Worship	180	Lord is come	Sons of Zion come be-
St. James'	94	Tabor	346	Watson's	60	Worthing	197	Let Zion and her sons	fore him, &c.
St. John's	109	Tallis' Chant	101	Wareham	106	Yarmouth	167	rejoice, &c.	The voice of free grace
St. Martin's	100	Tamworth	216	Watchman	165	York	129	Lord of all power and	&c.
St. Mary's	134	Tempest	108	Waterville	69	Zion	49	might, &c.	That I may dwell in
St. Matthew's	97	Thessalia	161	Weimar	242	Zion's Hill	254	Lord dismiss us with	the house of the
St. Michael's	229	Timsbury	241	Wells	92			thy blessing, &c.	Lord, &c.
St. Olaves'	68	Trenton	77	Westborough	203			Lo! my shepherd is	Unveil thy bosom
St. Paul's	51	Triumph	182	Westbury	87	ANTHEMS, &c.		divine, &c.	faithful tomb
St. Patrick's	92	Trivoli	214	Westford	245	Before Jehovah's aw-		O give thanks unto the	Vital spark of heavenly
St. Peter's	30	Trumpet	187	Westminster	155	ful throne	265	Lord, &c.	flame, &c.
St. Philip's	181	Truro	42	Weston	43	Blessed be the Lord		O Lord we trust in	We praise thee, O God,
St. Thomas'	156	Turin	192	Westville	56	forever, &c.	281	thee alone, &c.	&c.
Stamford	96	Tweed	116	Weston Favel	145	Blessed be thou Lord		O praise God in his	
Stanley	199	Venice	196	Westmoreland	248	God of Israel, &c.	287	holiness	

METRICAL INDEX to such Tunes as are appropriate to Public Worship.

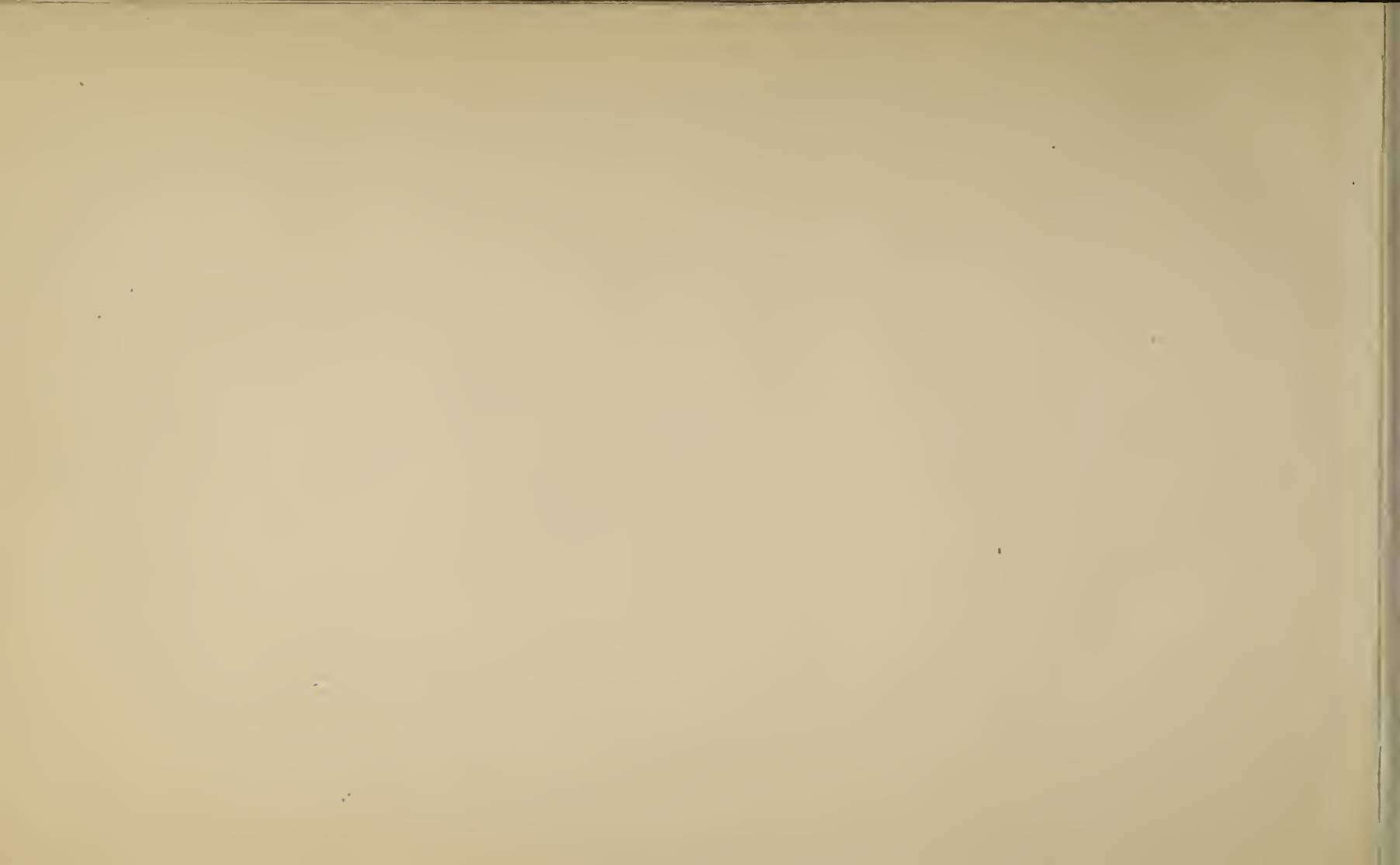
L. M. Major.		Charleston	75	Hamburg	241	New Sabbath	46	St. Patrick's	92	L. M. Minor.	
All Saints	52	Clinton	258	Helena	242	Ninety-Seventh Psalm	93	Seasons	34	Armley	80
Angels Hymn	28	Cromer	74	Islington	32	Norfolk	67	Semley	74	Babylon	84
Antigua	79	Cumberland	35	Leyden	239	Old Hundred	25	Sterling	33	Carolans	86
Astor	69	Dresden	62	Lovain	236	Park Street	53	Surrey	64	Carthage	244
Atlantic	240	Duke Street	61	Luton	42	Pilesgrove	91	Timsbury	241	Darwen	85
Augsburg	235	Dunstan	237	Marietta	260	Portsmouth	40	Trenton	77	Evening Hymn	83
Bath	34	Effingham	61	Mayhew	81	Proctor	72	Truro	42	Limehouse	88
Berlin	236	Ellenthorpe	47	Medway	47	Portugal	29	Waterville	69	Middlebury	83
Blendon	38	Emsworth	76	Monmouth	39	Rothwell	40	Watson's	60	Munich	84
Bostock	65	Evening Hymn	44	Namur	63	St. Alban's	68	Wells	92	Westbury	87
Brentford	38	Georgia	243	Nantwich	89	St. George's	71	Westford	245	Weimar	242
Bramcoate	238	Ghent	245	Natick	259	St. Olaves	68	Winchester	31		
Castle Street	45	Green's Hundred	81	Nazareth	238	St. Paul's	51	Winchelsea	41	C. M. Major.	
Chapel Street	77	Hague	62	New Market	41	St. Peter's	30	Woodstown	93	Abington	123

Abridge	114	Liverpool	105	Elgin	138	S. M. <i>Minor.</i>	Edenton	217	Wilna	210	
Aldborough	109	London	126	Funeral Hymn	135	Aylesbury	165	Hartford	178	Walpole	256
Arlington	99	Manchester	119	Funeral Thought	149	Dartmouth	252	Shaftsbury	183		
Arundel	127	Mear	122	Haselton	139	Dunbar	166	St. Philip's	181	3's.	
Ashley	115	Medfield	131	Haarlem	251	Little Marlborough	166	Swithin	257	Goshen	219
Asylum	147	Newton	103	Plympton	137	St. Bride's	167	Triumph	182	Spring	220
Barby	132	New-York	102	St. Austin's	138	Yarmouth	167	Trumpet	187	Wanworth	220
Bedford	131	Nottingham	113	St. Mary's	134			Weymouth	184		
Blandford	107	Orenburg	124	Walsal	141	L. M. 6 lines. <i>Major.</i>					
Brattle Street	104	Oxford	112	Wantage	136	Eaton	58	7's <i>Major.</i>		6's & 4's.	
Braintree	130	Peterborough	116	Windsor	133	Morning Hymn	27	Alsen	198	Bermondsey	232
Bray	107	Rochester	127	Witteburg	250	Poland	36	Alcester	194	Italian Hymn	233
Bridgeport	119	Salem	117	Workshop	139	Westville	56	Bath Abbey	201		
Broomsgrove	152	Saxony	249			Zion	49	Bernice	190		
Cambridge	101	Stamford	96					Edyfield	216	7's & 6's.	
Canterbury	99	Stephen's	105	S. M. <i>Major.</i>		L. M. 6 lines. <i>Minor.</i>		Hotham	189	Amsterdam	213
Canton	246	Swanwick	110	Athol	158	Leicester	82	Lincoln	199		
Cheltenham	146	St. Ann's	95	Beveridge	159	Milan	247	Naples	193		
Chesterfield	114	St. Cecilia	246	Blandenburgh	163			Nuremburg	198	10's.	
Christmas	128	St. David's	94	Calmar	252	L. P. M. <i>Major.</i>		Pilton	193	Emsworth	76
Christmas Hymn	143	St. Gregory's	103	Clapton	157	Boxgrove	170	Pleyel's Hymn	190	Savannah	221
Clarendon	144	St. James'	94	Croyden	163	Martin's Lane	171	Quincy	255		
Clifford	120	St. John's	109	Dover	156	Newcourt	173	Rotterdam	204		
Colchester	122	St. Martin's	100	Eastburn	157	St. Helen's	172	Sabbath	188	10's & 11's.	
Compton	147	St. Matthew's	97	Fairfield	162			Turin	192	Hamilton	224
Dedham	121	Tallis' Chant	101	Froome	169	C. P. M. <i>Major.</i>				Landaff	230
Devizes	118	Tweed	116	Invocation	162	Aithlone	176			Lyons	228
Dorchester	249	Walney	126	Mount Ephraim	155	Bizantium	177	8's & 7's, or 8's, 7's & 4.		Montague	226
Dundee	132	Walton	140	Mornington	161	Columbia	153	Athens	204	St. Michael's	229
Essex	261	Wareham	106	Olmütz	251	Kew	174	Calvary	207	Walworth	225
Eversley	149	Weston Favel	145	Paddington	262	Rapture	175	Greece	211		
Farnsworth	142	Westmoreland	248	Pelham	154			Greenville	233		
Ferry	112	York	129	Peckham	168	S. P. M. <i>Major.</i>		Helmsley	205	11's.	
Foundling	146			Princeton	169	Dalston	179	Seville	208	Hinton	234
Great Milton	98	C. M. <i>Minor.</i>		Shirland	158	Worship	180	Smyrna	209	Portuguese Hymn	223
Havanna	113	Bangor	135	Silver Street	153	Zion's Hill	254	Sicilian Hymn	194	St. Denis'	231
Howards	95	Bether	136	Sutton	159			Stanley	199		
Huddersfield	151	Burford	133	St. Thomas	156			Suffolk	227		
Irish	144	Carolina	150	Thessalia	161	H. M. <i>Major.</i>		Tamworth	216	12's.	
Jordan	96	Collingham	141	Watchman	165	Bethesda	185	Worthing	197		
Kendall	121	Crowle	134	Westminster	155	Darwells	186	Westborough	203	Scotland	263

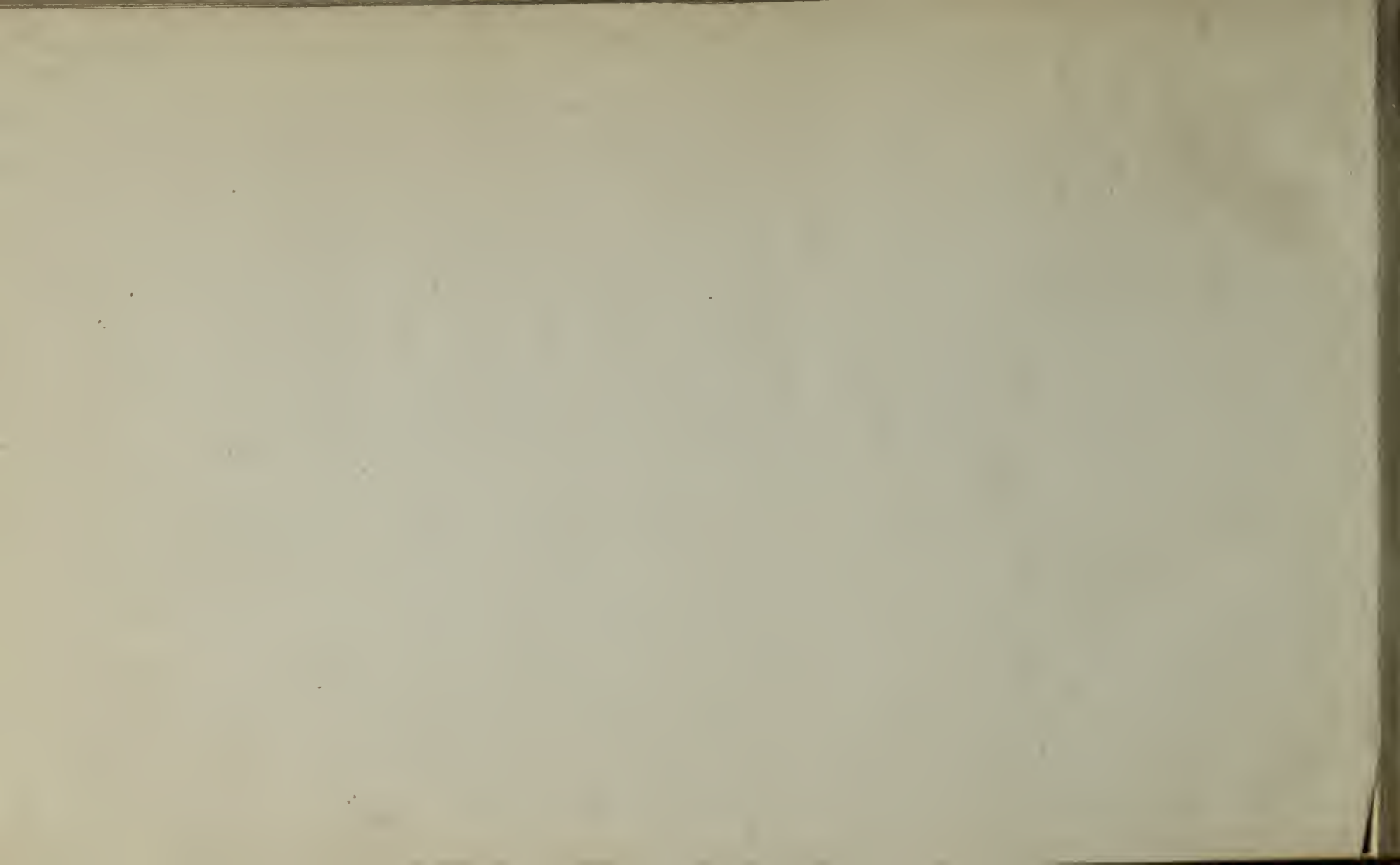












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